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Psalm^s OF David,

and thirteen HYMNS for particular Occasions,

*adapted to the best old & modern Melodies, & some few never before published:
with a short Interlude adapted to each:*



TE DEUM, JUBILATE DEO, CANTATE DOMINO, and DEUS MISEREATUR,

(Composed by the Editor.)

the whole, so adapted as to express in the Music, the Accent syllabic Quantity &c. of the Words.

The Words are selected chiefly from the Version of Tate & Brady,
*with Amendments, by JOHN GRESHAM, Master of the School at Dunstable,
and the MUSIC selected, adapted and composed by*

William Gresham ORGANIST, of Dunstable.

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INTRODUCTION.

SOME of my Readers may perhaps remark, that many works of a nature similar to the present selection, arranged by men distinguished in the science of Music, are already before the world, and consequently may not discern the utility of another publication. But, as the plan and design of the following little work differ in many respects from any which have hitherto passed under my observation, I shall hazard it to the judgment of the candid. It is intended, and will, I hope, be found calculated, to facilitate and improve that delightful part of Public Worship—*Singing Praises to our Creator and Redeemer*—which ought not to be confined, in my opinion, to a few individuals, but should be rendered general in every Congregation. I shall, therefore, proceed to make some observations on the Matter, the Words, the Music, and the Manner of Performance most adapted to mixed assemblies. Hence, I flatter myself, the reasons which have led me to the present undertaking, will be obvious and satisfactory.

ON THE MATTER.

THE Psalms and Hymns most proper for Congregations are such as consist of Supplication, Praise, and Thanksgiving. Great pains have therefore been taken in this book to select those portions of the Psalms which suit the general condition of Christians; and those passages which are merely historical, or particularly descriptive of the state of the Jewish nation, have been omitted.

ON THE WORDS.

THE Words are taken from the Version of Tate and Brady, with a few alterations; of which the design in some instances is to improve the Poetry, in others to give a Sense nearer to the Prose, or adjust the Words the better to the Music. For, as the Accent is always regular in a musical Movement, so it should be in the Words, in order to make them coincide in point of Accent and Expression.

THE Words of the Psalms are generally accented on the 2d, 4th, 6th, and 8th syllables, as in the 121st Psalm, page 35,

To Heav'n I lift' my wait'ing eyes'.

The Music is accented in the same manner, as in Bilston tune; but when we come to the third verse, the Accent, according to Tate and Brady, is on the first and fourth syllables, instead of the second and fourth, thus—

Shel'ter'd beneath' th' Almigh'ty's wings',

which cannot agree with the Accent of the same Music. But if the Words be thus altered,

Beneath' th' Almigh'ty's shel't'ring wings',

their Accent will perfectly coincide with that of the Music; and the line, without altering the sense, may be equally poetical.

So the last verse of the 97th Psalm, here adapted to Surry tune, page 29, which makes a complete cadence in D. at the end of the second line, rendering the sense of the Music as perfect as a colon would the sense of the Words, in Tate and Brady, runs thus—

Rejoice ye righteous in the Lord:

Memorials of His holiness

Deep in your faithful breasts record,

And with your thankful tongues confess.

INTRODUCTION.

ACCORDING to this, the Sense of the Words is imperfect, where that of the Music is complete; which is undoubtedly a great impropriety; but, when the verse is sung thus, it is removed:

Rejoice ye righteous in the Lord,
And let your voice your thanks express;
Deep in your faithful hearts record
Memorials of His holiness.

CERTAIN it is, that if different Music be composed for the whole of a Psalm instead of one Verse, as Denmark tune in page 61, those defects may be avoided, without altering the Words; but Congregations would find it too difficult to sing, or retain, many tunes of so great a length. In this selection of Words, the personal pronouns are sometimes made plural, by substituting We for I, Our for My, a change apparently more adapted to a Congregation of people. For these and similar reasons, it is hoped the alterations in the Words will not be thought unnecessary or improper.

ON THE MUSIC.

As I have before observed that this Work is intended to promote general singing in Public Worship; then, supposing the plan to be admitted as consistent with propriety, every thing that tends in any degree to obstruct its general reception, should be removed: for this reason I consider *Fugues, Anthems, and Solos*, to be improper; for, though a capital Fugue, as an instrumental performance, has undoubtedly a very fine effect, yet I cannot think the effect of it by any means good when performed as a vocal piece of Sacred Music, in which the Words are repeated many times, and the Singers are pronouncing different Words in different parts at the same time, (as Dr. Burney observes) "*with the clamour of ill bred disputants, who are talking all at once,*" till the sense of the sacred Words is entirely sung away, and the performance rendered more like vain babbling or a confusion of tongues, than an act of Devotion. In many country Churches, I

have frequently heard some of the worst portions of the Psalms, from Sternhold and Hopkins' version, sung in ill-constructed Fugues, replete with disallowances or false concords, with the words so broken, and words and half-words repeated and jumbled together in a manner seemingly more calculated to raise the idea of a Catch Club, than to inspire Devotion; and the Congregation, being excluded from joining, by the nature of the Music, are often obliged patiently to hear this jargon. The less, perhaps, the words are repeated the better, for if they be once well expressed it is surely sufficient; repetitions lessen the force in almost every instance; and if the words are to be sung and repeated until the Sense be lost, it would be equally proper and less profane to sing *Sol la mi fa*, &c.

THE Tunes which I have selected and composed for this work, will, I hope, be found expressive of the Words to which they are adapted. I likewise think that singing in two Parts, Treble or Tenor, and Bass, is preferable to four Parts attempted, and not well performed. The usual manner of executing the four Parts in country Churches is very singular; for the Air, or principal Part, is uniformly sung by Tenor Voices, and the other two Parts, which should be Accompaniments to the Air and Bass, are sung by Treble and Counter-Tenor Voices; and are thereby frequently rendered too predominant; and, for want of sufficient Voices, the Treble is often omitted, and the Counter made completely to overpower the Air, by being played on a Clarinet or two, and in the Treble Octave.

As I imagine these to be great improprieties, I hope it will be allowed to be better to attempt no more Parts than the Air and the Bass, as Boys' and Women's Voices, by singing an Octave from the Men's, will be found to have a more pleasing effect than four Parts improperly performed. The performance, besides, of four Parts, is attended with too much difficulty for Congregations in general; and where there is an Organ, the harmony may be sufficiently complete without.

DR. BURNEY observes, and I think very justly, that: “*a certain degree of simplicity is necessary in Choral Music, to render it suitable to the purposes of Devotion, which seem to demand a clear, distinct, and articulate pronunciation of the Words: and that the duration of the Notes, whether applied to Verse or Prose, should be proportioned to the length of the Syllables.*” And in another place—“*All the Voices should pronounce the same Word in the same Accent, and at the same Time; which would greatly facilitate to the Congregation, the intelligence of what is sung; this is often unnecessarily prevented by Ligatures and Divisions in one Part more than another.*”

THE abovementioned species of Music, spoken of by Dr. Burney, and particularly recommended by the late ingenious Mr. Mason, Precentor of York, is what I have made my chief model in composing the *Te Deum*, *Jubilate Deo*, *Cantate Domino*, and *Deus misereatur*, for this Work; and I flatter myself that the Music will be found to express the Words according to their Sense, Accent, Syllabic Quantity, and Rhythm.

THE number of Psalms and Hymns in this work is eighty-six; and, if each were adapted to different Music, the Tunes would be too numerous for a Congregation to retain: I have, therefore, limited their number to about forty; which will give a sufficient variety. I have altered some of the Old Melodies a little, by way of modernizing them, or to make the Accent agree regularly with the Words.

I BEG leave to recommend the Psalms to be sung in the order in which they are placed in the Index, except when some are required upon particular occasions; and then reference may be made to the table which follows the Index.

ON THE PERFORMANCE OF SACRED MUSIC.

I BELIEVE it will be generally allowed, that the most proper manner of performing Sacred Music, is such as the Sense of the Words seems to dictate; therefore, it would be as improper to drawl out the Notes to a tedious unmeaning length, as it would be to perform them in a light trivial manner, which could not fail of disgusting a devout Congregation. But, as the original intention of singing Psalms and Hymns must have been to impress the mind in a more forcible manner than by barely reading the Words, and consequently to excite a more fervent Devotion, that mode of Performance is necessary which can best express the Words, and excite the heart and mind to unite warmly in that essential part of Divine Service. I have, in this book, placed directions to the Words of each Psalm and Hymn, pointing out their style, whether Solemn, Supplicating, Majestic or Cheerful. In this I have been directed by the Sense of the Words; and, it is hoped, they will be particularly observed by the principal Leader, whether Organist or other Performer.

WHERE there is an Organ, it is, I believe, the general custom (and it is very proper) to play the Tune once over before the People begin to sing. This I think should be done in exactly the same style in which it is intended to be sung, Air and Bass, entirely without chords, and with very few ornaments indeed, but in a communicating manner; as it is intended to convey to the Congregation a just idea of the Melody.

THE Interludes here introduced are very short, that they may not seem impertinent, but give a respite to the Voices, between the Verses, without interrupting the Sense; which must be the intention of Interludes, and should, therefore, be omitted where the Sense of the Verse is incomplete. The Interlude should, in general, be softer than the rest of the

Tune; but it may be varied by the judicious Performer, according to the import of the Words, which in this Work will always be seen at the same view as the Music; and which are marked as they ought to be performed, Loud or Soft. It is much to be wished that the custom of performing on the Organ the first and last Verses of a Psalm loud, and the intermediate ones soft, were abolished; as it often causes a glaring impropriety in musical expression. For instance, the second verse of the 33d Psalm—

Let all the pow'rs that men can raise,
In joyful concert meet,

according to that custom would be performed in a soft tender manner, though the Words require a particular exertion of powers; and so in the 29th Psalm, and many others.

IN the Psalm Tunes, no pause, I think, is required but at the end of the Verse, except a short one where the sense is perfect, and that should be made rather by shortening a long note than by breaking the regular order of the Time; for if the Rhythm, or natural musical phrases are observed, there will always be found a sufficient number of places for the purpose of taking breath

I HAVE ventured to speak my sentiments freely on the preceding topics; but let me not be considered as a Dictator to Senior Organists, or any Person of superior abilities; I only wish to expose the improprieties above specified to those who have never, perhaps, investigated this subject. And if my remarks and opinions should be thought peculiar, by any of my Readers, I beg leave to recommend to their perusal "Essays on Church Music" by Mr. Mason, whom I have mentioned before, and with whose sentiments I almost generally agree.

William Gresham.

DUNSTABLE.



UNIVERSITY OF TORONTO

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Cantate Domino.
Deus misereatur.

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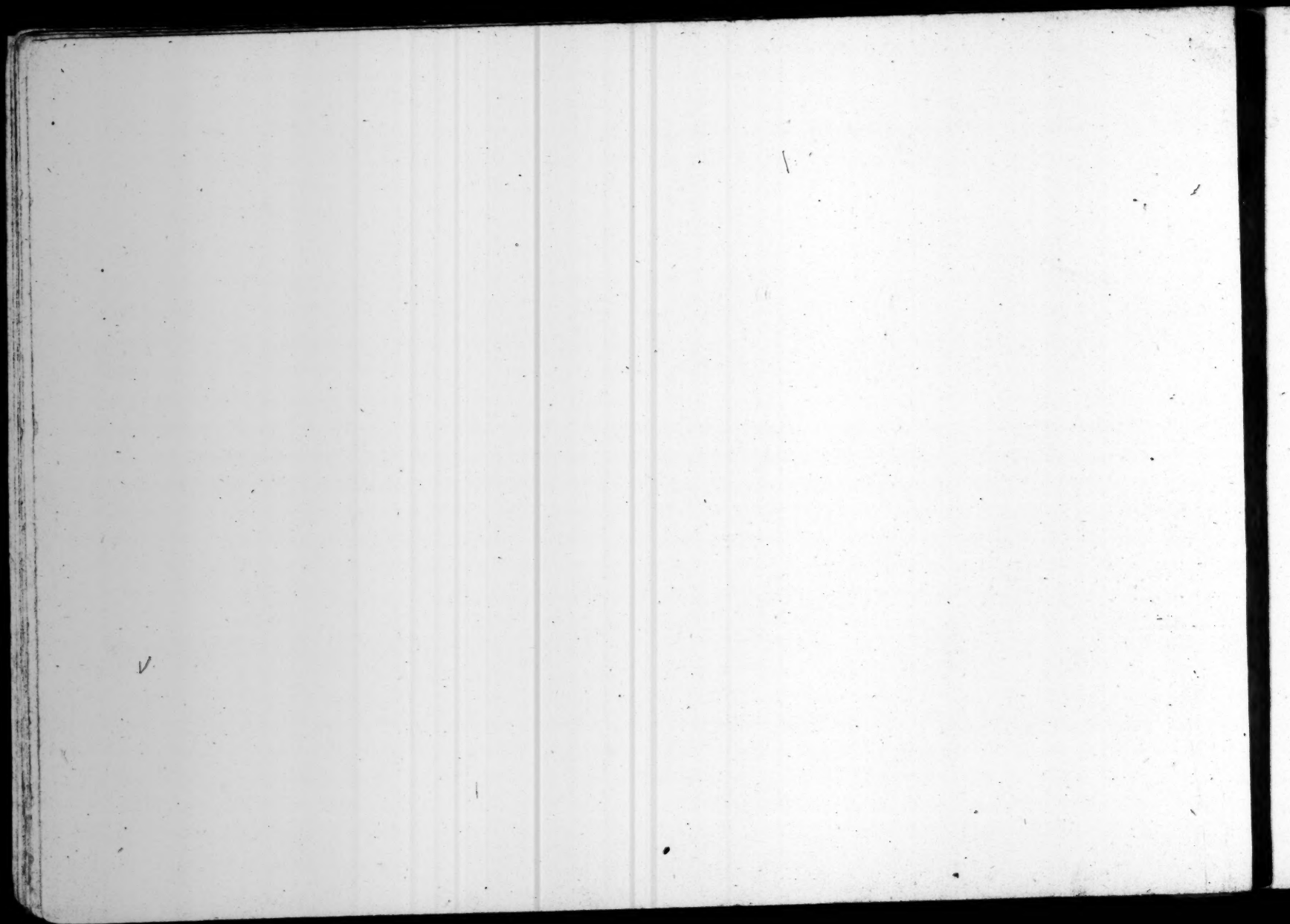
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PSALMS PROPER ON PARTICULAR OCCASIONS.

Good Friday—Psalm 2.
Easter Day—Psalms 57 and 118.
Ascension Day—Psalms 24 and 47.

Whitsunday—Psalms 48 and 104.
Charity Sermon—Psalms 8, 41, 68, and 116.

Sacrament Days—Psalms 26, 36, 103, and 130.
Funeral—Psalm 90.





1

Majestic, but not too Slow

Te Deum

Composed by W: Grefham

Prelude

Loud

We praise thee O God we acknowledge thee to be the Lord: All the Earth doth worship

thee; the Father e-ver-lasting To thee all Angels cry aloud, the Heavns & all the

+ N.B. The small Notes may be fung as a Second, in these Pieces.

Te Deum

2

pow'rs there in To thee Che-rubin and Se-raphin con tinual-ly do cry; Ho-ly

3 4 7 6 6 6 6 6

Ho-ly Ho-ly Lord God of Sabbaoth: Heav'n & Earth are full of the Majesty of thy

6 3 6 6 5 4 3 6 6 4 4

moderately loud

Glory. The glori-ous Company of the A-postles praise thee the gooly Fellowship of the

7 8 7 5 4 3 1 7

Te Deum

very Loud.

Prophets praise thee, the no-ble Ar-my of Martyrs praise thee, the ho-ly Church thro'out

all the World, doth acknowledge thee the Father of an in-fi-nite Ma-jes-ty Thine

honourable, true, and on-ly Son, Al-fo the Ho-ly Ghost the Comforter

Te Deum

4

Loud

Thou art the King of Glory O Christ, thou art the ever lasting Son of the Father:

6 3 6 6 8

8 ves soft

When thou tookest up--on thee to de--li--ver Man, thou didst not abhor the Virgin's

4/2 7/2 3/8 8 7 6 6 5 6 7 6 4 #

Womb. When thou hadst over--come the sharpness of Death, thou didst o--pen the Kingdom of

6 6 7 6

Te Deum

loud

Heav'n to all be - lievers: Thou fittest at the right Hand of God, in the Glory of the

6 5 6 4 7 6 6 6 4 3

soft

Father, We be - lieve that thou shalt come to be our Judge, we therefore pray thee help thy

6 6 6 6 7

tenderly

increase in Loudness

Servants whom thou hast redeem'd with thy pre - cious Blood. make them to be number'd with thy

6 6 8 6 6 7 6 4 # 3ds

6

First System:

Loud *tenderly*

Saints in Glory e-ver lafting O Lord fave thy People and blefs thine he-ri-tage

6 6 7

Second System:

Louder *very Loud*

govern them and lift them up for e-ver Day by day we mag-ni-fy thee, and we

6 6 4 7 6 6 6 3 6

Third System:

tenderly

worship thy Name e-ver, World without end. Vouchsafe O Lord to keep us this

6 6 6 5 3 6 6

Te Deum

supplicating

Day without Sin: O Lord have mercy up-on us, have Mercy up-on us

O Lord let thy mer-cy lighten up-on us as our Trust is in thee,

Slow & full

O Lord in thee have I trusted let me ne-ver be con-founded.

Jubilate Deo.

Cheerful but not too fast.

W. Grefham

8

Loud

O be

joyful in the Lord all ye Lands ferve the Lord with gladness and come before his

mod: Soft

Presence with a Song. Be ye sure that the Lord he is God, it is He that hath

6 6 #
4

64

7 6
4

Jubilate Deo.

Loud

made us and not we ourselves, We are his People & the Sheep of his Pasture O go your

Way in-to his Gates with Thanksgiving, and in-to his Courts with Praise, be thankful un-

- to him and speak good of his Name, For the Lord is gracious His Mercy is ever -

Jubilate Deo

10

lasting and his Truth en-dureth from Ge-ne-ration to Ge-ne-ration. Glo-ry

6 4 6 6 6 8 7 6 6 6 4 3

be to the Father and to the Son and to the Ho-ly Ghost, As it

6 7 4 6 8 6 6 7 # 6 6 7 6 5

was in the beginning, is now and ever shall be World without end A-men

6 7 6 8 7 4 very Slow

Cantate Domino

*Cheerful, but not too fast.

W. Gresham

The first system of musical notation consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 2/4. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with whole, half, and quarter notes, including fingerings 6, 7, 6, 6, 4, and 3.

The second system of musical notation continues the melody and bass line. The lyrics "G sing unto the Lord a new Song, for he hath done mar-vellous Things;" are written below the treble staff. The bass staff includes fingerings 7, 6, 6, 6, and a sharp sign (#).

The third system of musical notation continues the melody and bass line. The lyrics "With his own right Hand, and with his holy Arm, hath he gotten himself the Victo-ry" are written below the treble staff. The bass staff includes fingerings 5/4, 8/3, 3, 7, 6, 6/3, and 7/5.

Cantate Domino

12

The Lord declar'd his Sal- - va- tion, his Righteousness hath he o- penly

show'd in the fight of the Heathen. He hath remember'd his Mercy and Truth, to- ward the

House of Israel, and all the ends of the World have seen the sal- va- tion of our God.

Soft

Louder

Figured bass notation (Basso Continuo):

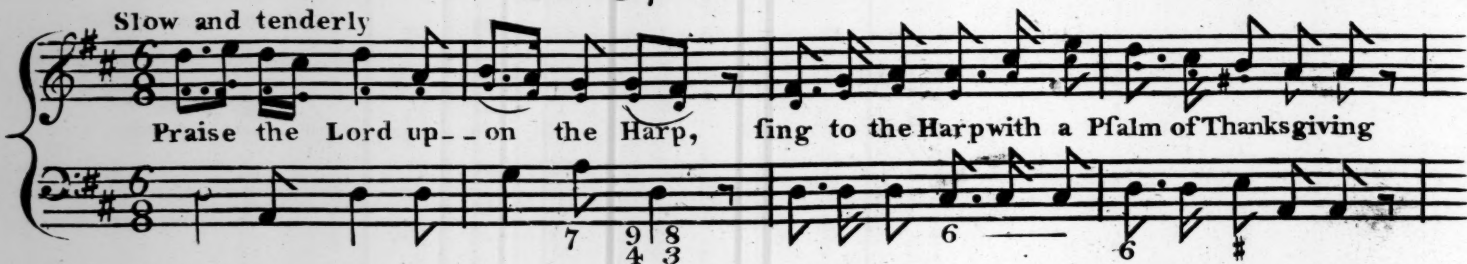
- System 1: 3 - - 5 - 6 4 7 5 6 3 6 8 6 # 7 #
- System 2: 9 6 6 7 3 4 # 6 8 7 6 6 5 4 # 7
- System 3: 6 6 6 6 6 6 8 5 6 6 6 4 3

Cantate Domino

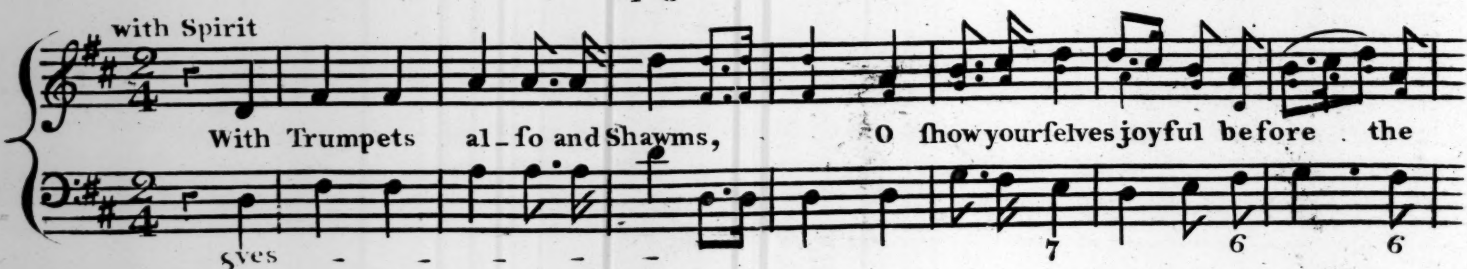
Loud



Slow and tenderly



with Spirit



gives

Cantate Domino

14

very loud

Lord the King. Let the Sea make a Noise, and all that therein is, the round

World and they that dwell there-in. Let the Floods clap their Hands, and let the Hills be

joyful to -- ge -- ther be -- fore the Lord for he cometh to judge the Earth

Cantate Domino

with Righteousness shall he judge the World and the People with Equity

Glory be to the Father and to the Son, and to the Holy Ghost; As it

was in the beginning, is now and ever shall be World without End Amen.

very Slow

very Slow

The musical score is written for piano on a grand staff with treble and bass clefs. The key signature has one sharp (F#). The lyrics are printed below the notes. The first system ends with a double bar line. The second system ends with a double bar line. The third system ends with a double bar line. The fourth system ends with a double bar line. The fifth system ends with a double bar line. The sixth system ends with a double bar line. The seventh system ends with a double bar line. The eighth system ends with a double bar line. The ninth system ends with a double bar line. The tenth system ends with a double bar line. The eleventh system ends with a double bar line. The twelfth system ends with a double bar line. The thirteenth system ends with a double bar line. The fourteenth system ends with a double bar line. The fifteenth system ends with a double bar line. The sixteenth system ends with a double bar line. The seventeenth system ends with a double bar line. The eighteenth system ends with a double bar line. The nineteenth system ends with a double bar line. The twentieth system ends with a double bar line. The twenty-first system ends with a double bar line. The twenty-second system ends with a double bar line. The twenty-third system ends with a double bar line. The twenty-fourth system ends with a double bar line. The twenty-fifth system ends with a double bar line. The twenty-sixth system ends with a double bar line. The twenty-seventh system ends with a double bar line. The twenty-eighth system ends with a double bar line. The twenty-ninth system ends with a double bar line. The thirtieth system ends with a double bar line. The thirty-first system ends with a double bar line. The thirty-second system ends with a double bar line. The thirty-third system ends with a double bar line. The thirty-fourth system ends with a double bar line. The thirty-fifth system ends with a double bar line. The thirty-sixth system ends with a double bar line. The thirty-seventh system ends with a double bar line. The thirty-eighth system ends with a double bar line. The thirty-ninth system ends with a double bar line. The fortieth system ends with a double bar line. The forty-first system ends with a double bar line. The forty-second system ends with a double bar line. The forty-third system ends with a double bar line. The forty-fourth system ends with a double bar line. The forty-fifth system ends with a double bar line. The forty-sixth system ends with a double bar line. The forty-seventh system ends with a double bar line. The forty-eighth system ends with a double bar line. The forty-ninth system ends with a double bar line. The fiftieth system ends with a double bar line. The fifty-first system ends with a double bar line. The fifty-second system ends with a double bar line. The fifty-third system ends with a double bar line. The fifty-fourth system ends with a double bar line. The fifty-fifth system ends with a double bar line. The fifty-sixth system ends with a double bar line. The fifty-seventh system ends with a double bar line. The fifty-eighth system ends with a double bar line. The fifty-ninth system ends with a double bar line. The sixtieth system ends with a double bar line. The sixty-first system ends with a double bar line. The sixty-second system ends with a double bar line. The sixty-third system ends with a double bar line. The sixty-fourth system ends with a double bar line. The sixty-fifth system ends with a double bar line. The sixty-sixth system ends with a double bar line. The sixty-seventh system ends with a double bar line. The sixty-eighth system ends with a double bar line. The sixty-ninth system ends with a double bar line. The seventieth system ends with a double bar line. The seventy-first system ends with a double bar line. The seventy-second system ends with a double bar line. The seventy-third system ends with a double bar line. The seventy-fourth system ends with a double bar line. The seventy-fifth system ends with a double bar line. The seventy-sixth system ends with a double bar line. The seventy-seventh system ends with a double bar line. The seventy-eighth system ends with a double bar line. The seventy-ninth system ends with a double bar line. The eightieth system ends with a double bar line. The eighty-first system ends with a double bar line. The eighty-second system ends with a double bar line. The eighty-third system ends with a double bar line. The eighty-fourth system ends with a double bar line. The eighty-fifth system ends with a double bar line. The eighty-sixth system ends with a double bar line. The eighty-seventh system ends with a double bar line. The eighty-eighth system ends with a double bar line. The eighty-ninth system ends with a double bar line. The ninetieth system ends with a double bar line. The hundredth system ends with a double bar line.

Deus misereatur

W. Gresham.

16

Moderately flow

The first system of musical notation consists of a grand staff with a treble and bass clef. The time signature is 2/4. The melody in the treble clef begins with a quarter note G4, followed by a quarter note A4, then a half note B4. The bass line starts with a quarter note G3, followed by a quarter note A3, then a half note B3. The system concludes with a final cadence in the treble clef (G4, A4, B4) and a final note in the bass clef (G3).

rather Soft.

The second system of musical notation continues the melody and bass line. The lyrics "God be mer-ciful un- - to us and bleſs us, and ſhow us the light of thy Countenance" are written below the staff. The system ends with a final cadence in the treble clef (G4, A4, B4) and a final note in the bass clef (G3).

The third system of musical notation continues the melody and bass line. The lyrics "and be mer-ci-ful un- - to us: That thy way may be known up on Earth, thy" are written below the staff. The system ends with a final cadence in the treble clef (G4, A4, B4) and a final note in the bass clef (G3).

Deus misereatur

fa-ving Health a mong all Na-tions. Let the People praise thee O God, ^{with Spirit} yea let

all the People praise thee O let the Nations re-joice and be glad, for thou shalt

judge the Folk righteously, and go-vern the Nations upon Earth. Let the People

The musical score is written for a single melodic line (treble staff) and a figured bass line (bass staff). The treble staff contains the melody with lyrics underneath. The bass staff contains figured bass notation, which includes numbers (6, 5, 4, 3, 2, 1) and accidentals (sharps, flats) indicating the harmonic structure for the basso continuo. The music is in a common time signature (C). The first system has a triplet of eighth notes in the treble staff. The second system has a half note in the treble staff. The third system has a half note in the treble staff. The lyrics are: 'fa-ving Health a mong all Na-tions. Let the People praise thee O God, yea let all the People praise thee O let the Nations re-joice and be glad, for thou shalt judge the Folk righteously, and go-vern the Nations upon Earth. Let the People'.

Deus misereatur

18

praise thee O God, yea let all the People praise thee. Then shall the Earth bring

forth her in-crease, and God ev'n our own God shall give us his Bless-ing.

God shall bless us and all the Ends of the World shall fear him

soft

louder

very loud

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It consists of three systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The melody is primarily in the treble clef, with some notes in the bass clef. The lyrics are written below the notes. The second system continues the melody and lyrics. The third system concludes the piece with a double bar line and repeat signs. The score includes various musical notations such as notes, rests, and accidentals. There are also performance instructions like 'soft', 'louder', and 'very loud' written above the staff. The page number '18' is in the top right corner.

Deus misereatur

Handwritten musical score for the hymn "Deus misereatur". The score is written for a grand staff (treble and bass clefs) and includes lyrics. The music is in a key with one flat (B-flat) and 3/4 time. The tempo is marked "very Slow" at the end of the piece. The lyrics are: "Glo - - ry be to the Fa - - ther and to the Son, and to the Ho - - ly Ghof; As it was in the be - ginning is now and e - ver fhall be World without End A - - men." The score is divided into three systems. The first system contains the first two lines of music. The second system contains the next two lines. The third system contains the final two lines, ending with a double bar line. Fingerings are indicated by numbers 1-5 below the notes. The tempo marking "very Slow" appears above the final line of music.

Glo - - ry be to the Fa - - ther and to the Son, and
8 7 6 8 7 6 4 7

to the Ho - - ly Ghof; As it was in the be - ginning is
6 6 6 4 5 3 4 6 6

now and e - ver fhall be World without End A - - men.
6 6 6 6 8 7 very Slow

PSALMS AND HYMNS.

P S A L M I.

*Ver. 1, 2, 3, 6.**(Moderately slow, and rather loud.)*

How blest is he who ne'er consents
By ill advice to walk :
Nor stands in sinners' ways, nor sits
Where men profanely talk.

Who makes the perfect law of God
His business and delight ;
Devoutly reads therein by day,
And meditates by night.

Like some fair tree, which, fed by streams,
With timely fruit does bend,
So he shall flourish ; and success
Shall his designs attend.

For God approves the just man's ways,
To happiness they tend :
But sinners, and the paths they tread,
Shall both in ruin end.

P S A L M LVI.

*Ver. 10.**(Moderately slow, and rather loud.)*

THE ever faithful word of God,
The comfort of our days,
Demands from us the humblest thanks,
And highest notes of praise.

We trust in God, and disregard
The force which man can bring :
Our grateful thanks we now present
To our Eternal King :

(No interlude.)

Who hath redeem'd our souls from death,
And doth our lives secure :
'Tis He alone doth give us health,
And make our footsteps sure :

(No interlude.)

That thus protected by his pow'r,
We may his light enjoy ;
And in the service of our God,
Our lengthen'd days employ.

P S A L M CXVI.

*Ver. 5.**(Moderately slow, and rather soft.)*

How just and merciful is God !
How gracious is the Lord !
Who saves the harmless, and to me
Does timely help afford.

Then, free from pensive cares, my soul,
Resume thy wonted rest ;
For God has wond'rously to thee
His bounteous love express'd.

When death alarm'd me, he remov'd
My danger and my fears ;
My feet from falling he secur'd,
And dry'd my eyes from tears.

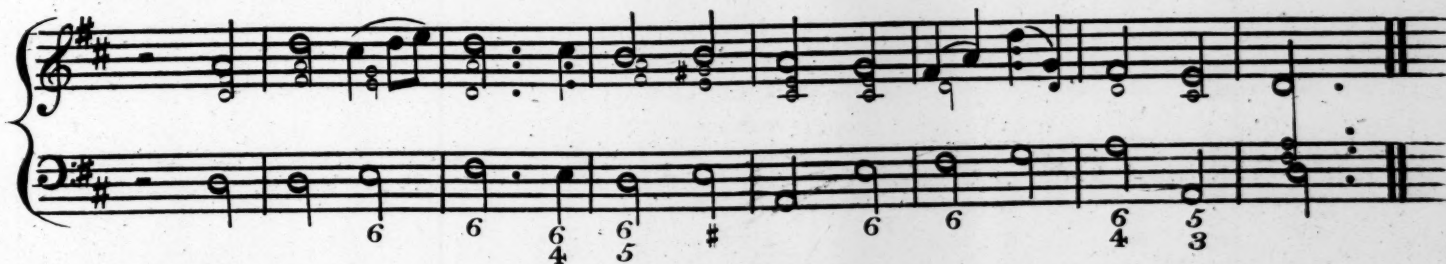
(Loud.)

Therefore my life's remaining years,
Which God to me shall lend,
Will I, in praises to his name,
And in his service spend.

~~X C III~~ Psalms 1st 56th and 116th

20

Barnabas



8 7 5 # 6 6 # 6 6 6 4 5 3

6 7 6 # # 6 6 6 4 # 6 4 #

Interlude Soft

6 6 6 6 4 #

P S A L M II.

*Ver 1, 2, 3, 11, 12.**(Slow and soft.)*

WHY did the Jews conspire to slay
The righteous Lord's anointed Son?
Why did they cast his Laws away,
And strive to tread his Gospel down?

(Loud.)

"Come let us break his bands, say they,
"This man shall never give us laws:"

(Soft.)

And thus they cast his yoke away,
And nail'd the Saviour to the cross.

(Loud.)

But God, who high in glory reigns,
Derides their pride, their rage controuls;
He'll vex their hearts with inward pains,
And speak in thunder to their souls.

Yet blest are they who serve the Lord,
And meekly reverence His name,
Embrace the Son, believe His word,
And hope salvation by the same.

P S A L M XL.

*Ver. 1, 2, 5, 16.**(Slow and soft.)*

TO such as humbly seek the Lord,
And patiently address their cry;
He will His gracious ear afford,
And soon vouchsafe a kind reply.

He took us from the dismal pit,
When founder'd deep in miry clay;
Upon a rock He plac'd our feet,
And taught our wand'ring steps the way.

(Loud.)

Who can the wond'rous works recount,
Which thou, O God, for us hast wrought?
The treasures of Thy love surmount
The pow'rs of number, speech, and thought.

All those who humbly seek Thy face,
To joyful triumphs shall be rais'd;
And all who prize Thy saving grace,
Will thus refund, The Lord be prais'd.

P S A L M III.

*Ver. 3, 5, 6, 8.**(Not too slow, and moderately loud.)*

THE mighty Lord is our defence,
On Him our hopes depend;
He us exalts, and deigns to be
Our everlasting friend.

(Rather Soft.)

For whensoever in distress,
To Him we make our pray'r,
He hears us from His holy seat,
And saves us from despair.

Protected by His guardian care,
Our sweet repose we take;
Thro' Him we do securely sleep,
Thro' Him in safety wake.

(Very Loud.)

Salvation to the Lord belongs,
Who only can defend;
His blessing He extends to all
That on His pow'r depend.

P S A L M LXXII.

*Ver. 13, 17, 19.**(Not too slow, and moderately loud.)*

GOD, who provides for needy souls,
Doth due supplies prepare,
And over our defenceless lives,
Doth watch with tender care.

The mem'ry of His glorious name
Thro' endless years shall run;
His spotless fame shall shine more bright
And lasting than the sun.

In Him the nations of the world
Shall be completely blest'd,
And His unbounded mercies be
By ev'ry tongue confess'd.

(Very Loud.)

Let earth be with His glory fill'd,
And ever blest His name;
His praise let all th'admiring world
With glad applause proclaim.

P S A L M CXLV.

*Ver. 14.**(Moderately loud, and not too slow.)*

THE Lord does them restore that fall,
He makes the prostrate rise;
For His kind aid all creatures call,
Who timely food supplies.

Whate'er our various wants require,
With open hand He gives;
And satisfies the just desire
Of ev'ry thing that lives

How holy is the Lord! How just!
How righteous all his ways!
How nigh to Him, who with firm trust,
For His assistance prays.

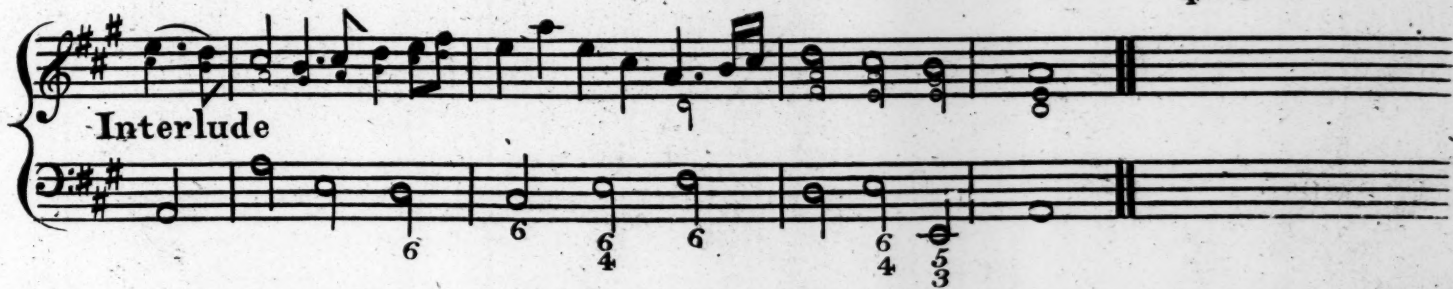
He grants the full desires of those
Who Him with fear adore,
And will their troubles soon compose,
When they His aid implore.



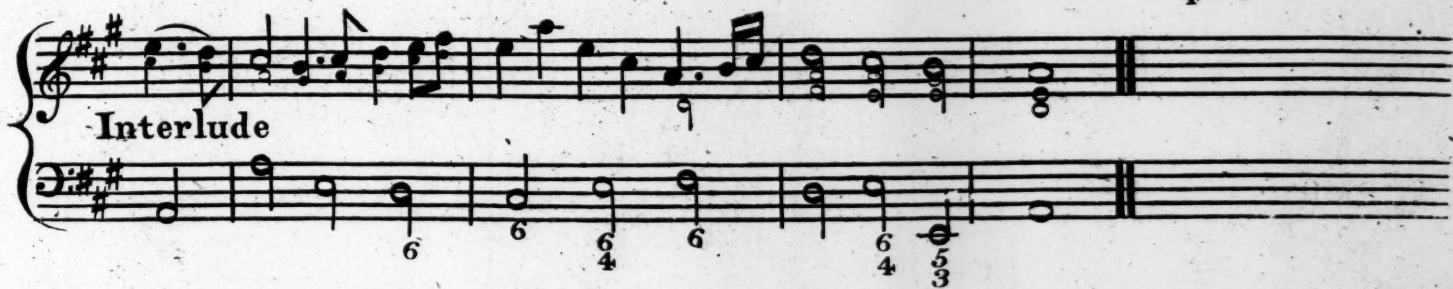
Psalms 3^d 72^d.and 145th ver: 14th.

22

Stroudwater



Interlude



23

Aylesbury

Psalms 4th 138th and Hymn for Whitsunday

W. Grefham

Handwritten musical notation for three systems of music. Each system consists of a treble and bass staff joined by a brace. The first two systems are for a hymn, and the third is an interlude. Fingerings are indicated by numbers 3, 4, 5, 6, 7, 8 below the notes. The first system has a treble staff with a key signature of one sharp (F#) and a 3/4 time signature. The second system has a treble staff with a key signature of one sharp (F#) and a 3/4 time signature. The third system is labeled 'Interlude' and has a treble staff with a key signature of one sharp (F#) and a 3/4 time signature.

P S A L M IV.

*Ver. 3, 4, 5, 7.**(Rather slow, and not too loud.)*

THE Lord, who makes the righteous man
His own peculiar choice,
Whene'er the just address their pray'r
Will always hear their voice.

Then stand in awe of His commands,
Shun ev'ry thing that's ill;
Commune in private with your hearts,
And bend them to His will.

The place of other sacrifice
Let righteousness supply;
And let your hope, securely fix'd,
On God alone rely.

So shall your hearts overflow with joy,
More lasting and more true,
Than theirs, who stores of corn and wine
Successively renew.

C

PSALM CXXXVIII.

*Ver. 1, 2, 3, 8.**(Not too slow, and very loud.)*

WITH all our might, O God, and King,
Thy praise we will proclaim;
Before the heav'nly pow'rs we'll sing,
And bless Thy holy name.

We'll worship at Thy sacred seat,
And, with Thy love inspir'd,
Thy mercies and Thy truth repeat,
O'er all Thy works admir'd.

(Soft.)

Thou graciously inclin'st Thine ear,
When we to Thee do cry;
And, when our souls are press'd with fear,
Dost inward strength supply.

(Loud.)

Thou, Lord, whose mercies ever last,
Wilt fix our happy state;
And, mindful of Thy favours past,
Wilt Thine own work complete.

HYMN FOR WHITSUNDAY.

(Rather slow, and not too loud.)

COME, Holy Ghost, eternal God,
Proceeding from above,
Both from the Father, and the Son,
The God of Peace and Love.

Thou art the only Comforter,
To all who are distress'd;
The heav'nly gift of God most high,
Which cannot be express'd.

Illumine all our minds, we pray,
And all our hearts inspire;
That truth and godliness may be
Our principal desire.

And, that our wants may be supply'd,
Assist us when we pray;
And be our blessed Comforter,
In judgment's awful day.

P S A L M VIII.

Ver. 1, 2, 9.

(Loud, and not very slow.)

O GOD to whom all creatures bow
Within this earthly frame;
Thro' all the world how great art Thou!
How glorious is Thy name!

In Heav'n Thy wond'rous acts are sung
By blessed spirits there:
On earth Thou mak'st the infant tongue
Thy boundless praise declare.

Thro' Thee the weak confound the strong,
And overcome Their foes;
And so Thou still'st the wicked throng,
Which Thee and Thine oppose.

(Very Loud.)

O God, who rul'st the worlds above,
And govern'st earth the same;
To man, how wonderful Thy love!
How glorious is Thy name.

P S A L M LXXXIV.

Ver. 1, 5, 11, 12.

(Loud, and not very slow.)

O GOD of Hosts, the mighty Lord,
How lovely is the place,
Where Thou, enthron'd in glory, shew'st
The brightness of Thy face!

How blest'd are they, whose choice has Thee
Their sure protection made,
Who long to tread the sacred ways,
That to Thy dwelling lead.

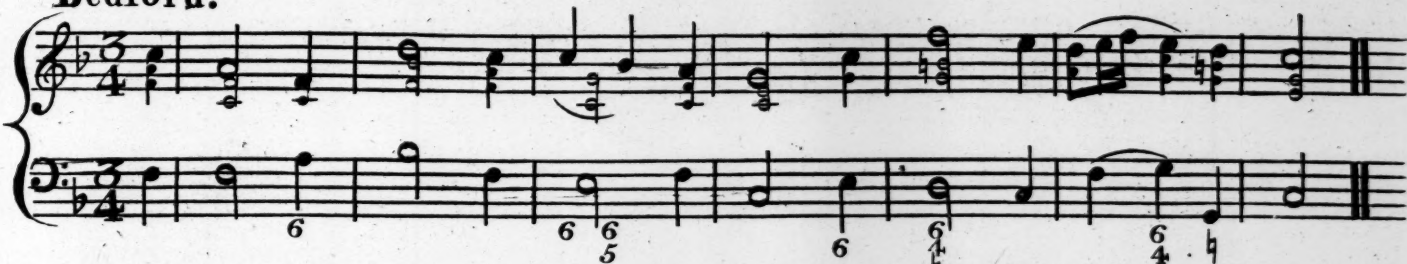
For God, our light and sure defence,
Will grace and glory give;
And no good thing will He withhold
From them who justly live.

O God, whom heav'nly hosts obey,
How highly blest'd is he,
Whose hope and never-failing trust
Are firmly plac'd in Thee.

Psalms 8th and 84th

24

Bedford.



25

Bloxham.

XIII. Psalms 9th and 125th

8 7 6 6 6 6 4 #

6 6 6 6 6 7 6 6 4 5 3

Interlude

6 6 6 5 4 3

P S A L M IX.

*Ver. 1, 2, 10, 11.**(Cheerful, and loud.)*

To celebrate Thy praise, O Lord,
 We will our hearts prepare;
 To all the list'ning world Thy works,
 Thy wondrous works declare.

The thoughts of them shall to our souls
 Exalted pleasure bring;
 While to Thy name, O Thou Most-High
 Triumphant praise we sing.

(Rather Soft.)

All those who have Thy goodness prov'd,
 Will in Thy truth confide;
 Whose mercy ne'er forsook the man
 Whose heart on Thee rely'd.

(Very Loud.)

Our grateful songs, O Lord, to Thee
 We therefore will address;
 Thy deeds proclaim, till all the world
 Thy mercies shall confess.

P S A L M CXXV.

(Rather slow, and moderately loud.)

Those who in God, their Saviour, trust,
 Like Sion's rock shall stand;
 Like that, immovably be fix'd,
 By His almighty hand.

Tho' wicked men afflict the just,
 They ne'er shall long oppress;
 Nor force him by despair to seek
 Base means for his redress.

(Soft.)

Be kind, O righteous God, to those
 Who righteous deeds affect;
 The heart that innocence retains,
 Let innocence protect.

(Loud.)

All those who walk in crooked ways,
 The Lord will soon destroy;
 Cut off th' unjust, but crown the saints
 With lasting peace and joy.

P S A L M XV.

(Rather flow, and soft.)

LORD, who's the happy man that may
 To Thy blefs'd courts repair;
 Not, stranger-like, to visit them,
 But to inhabit there?

(Loud.)

'Tis he, whose ev'ry thought and deed
 By rules of virtue moves;
 Whose gen'rous tongue disdains to speak
 The thing his heart dis'p'roves.

Who never did a slander raise,
 His neighbour's fame to wound;
 Nor hearken to a false report
 By malice whisper'd round.

Who vice, in all its pomp and pow'r,
 Can treat with just neglect;
 And piety, tho' meanly clad,
 Religiously respect.

(Very Loud.)

The man, who by this steady course
 Has happiness ensur'd,
 When earth's foundations shake, shall stand
 By Providence secur'd.

P S A L M CXV.

*Ver. 11.**(Rather flow, and loud.)*

LET them who truly fear the Lord,
 On Him they fear rely;
 Who them in danger will defend,
 And all their wants supply.

The Lord will mindful be of such
 As do His name confess;
 And them who love and keep His word,
 Will never fail to bless.

The Lord, who made the heav'n and earth,
 In heav'n supremely reigns;
 The earth He gave for man's abode,
 And all the world sustains.

(Soft.)

They who in death and silence sleep,
 To Him no praise afford:

(Loud.)

But we will bless for evermore
 • Our ever-living Lord.

Psalms 15th and 115th

26

Oxford.



The musical score consists of three systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

System 1: The treble staff contains a melody with eighth and quarter notes. The bass staff contains a bass line with fingerings: 6, 6, 3, 4, 6, 6, 4, 3.

System 2: The treble staff contains a melody with eighth and quarter notes. The bass staff contains a bass line with fingerings: 6, 6, 5, 6, 6, 6, 5, 6, 6.

System 3: The treble staff contains a melody with eighth and quarter notes. The bass staff contains a bass line with fingerings: 3rds, 6, 4, 3.

Interlude: The word "Interlude" is written below the treble staff of the third system. The bass staff contains a bass line with fingerings: 3rds, 6, 4, 3.

P S A L M XVI.

*Ver. 8.**(Slow, and rather soft.)*

O STRIVE each action to approve
To God's all-seeing eye;
Let danger not your hope remove,
Because your help is nigh.

The faithful soul vain grief defies,
And doth in hope rejoice;
He trusts his flesh shall surely rise,
Wak'd by the Saviour's voice.

Who, when the just resign their breath,
From hell will set them free;
And will not let their souls in death
Decay, or sorrow see.

The paths of life He does display,
That to His presence lead;
Where pleasures are without alloy,
And joys which never fade.

D

P S A L M CV.

(Loud, and cheerful.)

O RENDER thanks, and bless the Lord,
Invoke His sacred name;
Acquaint the nations with His deeds,
His matchless deeds proclaim.

Repeat His praise in lofty hymns,
His wondrous works rehearse;
Make them the theme of your discourse,
And subject of your verse.

Rejoice in His almighty name,
Alone to be ador'd.
And let their hearts o'erflow with joy,
That humbly seek the Lord.

Seek ye the Lord, and seek His strength,
In heav'n, His seat divine,
Where, thron'd in everlasting light,
His glories ever shine.

P S A L M CXLVI.

*(Ver. 1, 7, 8, 9.)**(Moderately slow, and loud.)*

O PRAISE the Lord, and thou, my soul,
For ever bless His name:
His wondrous love, while life shall last,
My constant praise shall claim.

The poor, when sore oppress'd with wrong,
Are eas'd by His decree;
He gives the hungry needful food,
And sets the pris'ners free.

By Him the blind receive their sight,
The weak and fall'n He rears:
With kind regard, and tender love,
He for the righteous cares.

The stranger He preserves from harm,
The orphan kindly treats;
Defends the widow, and the wiles
Of wicked men defeats.

P S A L M XVIII.

*Ver. 2, 30, 31, 49.**(Rather flow, and moderately loud.)*

THOU our deliv'rer art, O God,
Our trust is in Thy mighty pow'r;
Thou art our shield from foes abroad,
At home, our safeguard and our tow'r.

Thy way, O God, is pure indeed,
Thy word will bear the utmost test;
A friend Thou art to all who need,
And on Thy sure protection rest.

Who then deserves to be ador'd,
But God, on whom our hopes depend?
Or who, except the mighty Lord,
Can with resistless pow'r defend?
(Very Loud.)

Therefore, to celebrate His fame,
Our voices we to heav'n will raise;
And nations, strangers to His name,
Shall thus be taught to sing His praise.

P S A L M CVII.

*Ver. 23.**(Rather flow, and moderately loud.)*

THEY who in ships, with courage bold,
O'er swelling waves their trade pursue,
Do God's amazing works behold,
And in the deep His wonders view.

No sooner His command is past,
But forth a dreadful tempest flies,
Which sweeps the sea with rapid haste,
And makes the stormy billows rise.

Sometimes the ships, tofs'd up to heav'n,
On tops of mountain waves appear;
Then down the steep abyss are driv'n,
(Soft.)

While ev'ry soul dissolves with fear.

They reel and stagger to and fro,
Like men with fumes of wine oppress'd;
Nor do the skilful seamen know
Which way to steer, what course is best.

Then straight to God's indulgent ear,
They do their mournful cry address,
(Loud.)

Who graciously vouchsafes to hear,
And frees them from their deep distress.

P S A L M CXXXIX.

(Slow, and rather soft.)

MY ways, O Lord, to Thee are known,
My rising up and laying down:
My secret thoughts are known to Thee,
Before they are conceiv'd by me.

Thine eye my bed and path surveys,
My public deeds, and private ways:
Surrounded by Thy pow'r I stand,
On ev'ry side I feel Thy hand.

O! could I so perfidious be,
To think of once deserting Thee!
Where, Lord, could I Thy influence shun,
Or whither from Thy presence run?

Thou know'st the secrets of my heart;
If evil lurk in any part,
Correct me when I go astray,
And guide me in the perfect way.

Psalms 18th 107th and 139th

28

Wareham.

The musical score for 'Wareham' consists of three systems, each with a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first system includes fingerings: 8 7 6 6 6 4 3 6 6 3 4 6 6 6 4 #. The second system includes fingerings: 6 5 6 7 6 6 6 6 6 4 3 6 6 4 3. The third system is labeled 'Interlude' and includes fingerings: 6 6 4 3. The notation includes various note values, rests, and phrasing slurs.

Surrey

Psalms 19th 65th and 97th

The musical score for 'Surrey' consists of three systems, each with a piano accompaniment (left hand) and a vocal line (right hand). The key signature is one sharp (F#) and the time signature is 3/4. The first system includes fingerings such as 6 4 3, 6 4 6 6 6 4 3, 6 6, 7 4 2, 6 6 6 4 #, and 6 6 6 3. The second system includes fingerings 6 6 6 6 6 6 6 6 6 3. The third system is labeled 'Interlude.' and includes fingerings 6, 6, 6 4, and 3. The piano part of the first system features a complex rhythmic pattern with many beamed sixteenth notes.

P S A L M XIX.

(Moderately loud, and not too slow).

THE spacious firmament on high,
With all the blue ethereal sky;
And spangled heav'ns, a shining frame,
Their great original proclaim.

Th'unwearied sun, from day to day,
Does his Creator's pow'r display;
And publishes to ev'ry land,
The work of an almighty hand.

And when the ev'ning shades prevail,
The moon takes up the wond'rous tale;
And nightly, to the list'ning earth,
Repeats the story of her birth.

Whilst all the stars that round her burn,
And all the planets in their turn,
Confirm the tidings as they roll,
And spread the truth from pole to pole.

In Reason's ear they all rejoice,
And utter forth a glorious voice,
For ever singing as they shine,
"The hand that made us is divine."

P S A L M LXV*.

*Ver. 9.**Loud, and cheerful.*

THE Lord from heav'ns exhaustless store,
With rain relieves the thirsty ground,
Makes lands which barren were before,
With corn and useful fruits abound.

On sloping ridges down it pours,
And ev'ry furrow'd valley fills;
Thus Providence in fruitful show'rs,
For man, a blest'd increase distils.

His goodness does the circling year
With fresh returns of plenty crown;
In this His glorious ways appear,
And fruitful clouds drop fatness down.

Large fleecy flocks the hills adorn,
The fertile fields with herbage spring;
The valleys stand so thick with corn,
They seem for joy to laugh and sing.

* This Psalm should only be performed when it is proper for the season.

P S A L M XCVII.

*Ver. 1, 10, 11, 12.**(Loud, and not too slow.)*

JEHOVAH reigns, let all the earth
In His just government rejoice;
Let all the isles, with sacred mirth,
In His applause unite their voice.
(Rather Soft.)
You who to serve the Lord aspire,
Abhor what's ill, and truth esteem;
He'll keep His servants' souls entire,
And them from wicked hands redeem.

For seeds are sown of glorious light,
A future harvest for the just;
And gladness for the heart that's right,
To recompense its pious trust.

(Very Loud.)
Rejoice, ye righteous, in the Lord,
And let your voice your thanks express;
Deep in your faithful hearts record,
Memorials of His holiness.

P S A L M XXIII.

(Not too quick, and rather soft.)

THE Lord our pasture does prepare,
And feeds us with a shepherd's care ;
His presence doth our wants supply,
And guards us with a watchful eye ;
Our noon-day walks He doth attend,
And all our midnight hours defend.

When in the sultry glebe we faint,
Or on the thirsty mountain pant ;
To fertile vales and dewy meads,
Our weary wand'ring steps He leads :
Where peaceful rivers, soft and slow,
Amid the verdant landscape flow.

Tho' in the paths of death we tread,
With gloomy horrors overspread ;
Our steadfast hearts shall fear no ill,
For Thou, O Lord, art with us still ;
Thy friendly crook will give us aid,
And guide us thro' the dreadful shade.



8th 6 lines

Pfalm 23^d

30

Althorp

6 6 6 6 6 6

6 6 6 6 8 7

Interlude

6 6 6 6 5 6 7 6 4 3

31

Wells

Psalms 24th 57th and 150th

The musical score is arranged in three systems, each with a grand staff (treble and bass clefs). The first two systems include figured bass notation in the bass staves. The third system is labeled "Interlude." and ends with a double bar line.

System 1: The bass staff contains figures: 6, 6 4, 6 4, 5 3.

System 2: The bass staff contains figures: 6 6, 6 4, 6, 6 4 3.

System 3 (Interlude): The bass staff contains figures: 6, 6 4, 3.

P S A L M XXIV.

*Ver. 7.**(Loud, and with spirit.)*

EXPANDED be ye gates of light,
And wide display the heav'nly scene;
The heav'nly mansions are His right,
Receive the King of Glory in.

(Soft.)

Who is the King of Glory, who?

(Very Loud.)

The Lord, who all His foes o'ercame,
Who Sin, and Death, and Hell o'erthrew,
And JESUS is the Conqu'ror's name.

Lo! His triumphal chariot waits,
And Angels chaunt the solemn lay;
Lift up your heads, ye heav'nly gates,
Ye everlasting doors give way.

(Soft.)

Who is the King of Glory, who?

(Very Loud.)

The Lord, of glorious pow'r possess'd,
The King of Saints and Angels too,
God over all, for ever blest'd.

P S A L M LVII.

*Ver. 7.**(Loud, and cheerful.)*

O GOD, our hearts are firmly bent
Their thankful tribute to present:
Our voices with our hearts we'll raise
To Thee, O God, in songs of praise.

Awake each tongue, God's Glory sing,
Awake to praise your heav'nly King:
Our tongues, the glory of our frame,
Should all unite to praise His name.

Thy praises, Lord, we will refound,
To all the list'ning nations round:
Thy mercy highest heav'n transcends,
Thy truth beyond the sky extends.

Be Thou, O God, exalted high;
And as Thy glory fills the sky,
So let it be on earth display'd,
Till Thou art ev'ry where obey'd.

E

P S A L M CL.

(Loud, and with spirit.)

O PRAISE the Lord in that blest'd place
From whence His goodness largely flows;
Praise Him in heav'n, where He His face,
Unveil'd, in perfect glory shows.

Praise Him for all the mighty acts
Which He in our behalf has done;
His kindness this return exacts,
With which our praise should equal run.

Let trumpets shrill, with warlike voice,
Make rocks and hills His praise rebound;
Let ev'ry tongue in praise rejoice,
And join the organ's solemn sound.

Let all that vital breath enjoy,
Praise God, from whom all blessings flow;
Let grateful strains the voice employ
Of all above and all below.

P S A L M XXV.

Ver. 8.

(Moderately loud, and not too slow.)

HIS mercy and His truth,
The righteous Lord displays.
In bringing wand'ring sinners home,
And teaching them his ways.

He those in justice guides
Who His directions seek ;
And in His sacred paths will lead
The humble and the meek.

Through all the ways of God,
Both truth and mercy shine,
To such as with religious hearts
To His blest'd will incline.

Whoe'er with humble fear
To God his duty pays,
Shall find the Lord a faithful guide
In all his righteous ways.

Simon's



S. VII

Pfalm 25th

32

Handwritten musical score for Simon's Psalm 25th, page 32. The score is written on three systems of grand staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/2. The first system contains two measures. The second system contains two measures. The third system is labeled "Interlude" and contains two measures. Fingerings are indicated by numbers 1-5 below the notes. The score ends with a double bar line.

33

Brodsworth

Psalms 26th 71st and 118th

6 7 6 6 5 6 4 3 6 5 6 5 3 4 6 6 3 6 4 3

6 6 6 6 6 6 4 6 6 6 6 6 4 5 3

Interlude

6 6 6 4 3

P S A L M XXVI.

Ver. 6.

(Supplicating.)

CLEANSE Thou my hands and heart, O Lord,
And harmless keep my ways;
That I Thy altar may approach,
To offer thanks and praise.

(Loud.)

My thanks I'll publish there, and tell
How Thy renown excels;
That place affords me most delight
In which Thy honour dwells.

(Supplicating.)

Protect me with Thy helping grace,
Thy mercies, Lord, renew;
That innocence I still may keep,
And paths of truth pursue.

(Loud.)

Upheld by Thee, my feet stand fast,
I still maintain my ground;
And in Thy congregation, Lord,
Thy praises will resound.

P S A L M LXXI.

Ver. 6, 7, 9, 23.

(Moderately loud, and slow.)

O God, Thy constant care did guard
Our tender infant days,
That we might show abroad Thy truth,
And sing Thy constant praise.

And now, thro' life's bewild'ring ways,
Thy hand supports us still;
Thy honour, therefore, and Thy praise,
Our mouths shall always fill.

(Soft.)

Reject not then Thy servants, Lord,
When we with age decay;
Forake us not, when, worn with years,
Our strength shall fade away.

(Loud.)

Then joyfully to Thee, O Lord,
Shall we lift up our voice;
Our grateful souls, by Thee redeem'd,
Shall in Thy pow'r rejoice.

P S A L M CXVIII.

Ver. 14, 16, 22, 29.

(Cheerful, and loud.)

THE Lord, the Saviour, is our strength,
And justly claims our songs;
The honour of redeeming love
To Him alone belongs.

He, by His own resistless pow'r,
Hath endless honour won;
The saving strength of His right hand,
Amazing works hath done.

That which the builders once refus'd,
Is now the corner stone;
This is the wond'rous work of God,
The work of God alone.

O let us all give thanks to God,
Who does so gracious prove;
And let the tribute of our praise
Be endless as his love.

P S A L M XXIX.

*Ver. 1, 2, 3, 10.**(Loud and majestic, but not too flow.)*

Y^E people who in praise excel,
 Your grateful sacrifice prepare;
 God's glorious actions loudly tell,
 To all mankind His pow'r declare.

To his great name your voices raise,
 Devoutly due respect afford;
 Him in His holy temple praise,
 Where He's most solemnly ador'd.

'Tis God, who, with amazing noise
 The wat'ry clouds asunder breaks;
 The ocean trembles at His voice,
 When He from heav'n in thunder speaks.

He rules the raging floods on high,
 His boundless pow'r shall never cease;
 His people's wants He will supply,
 And bless them with His constant peace.

P S A L M CVI.

(Loud and majestic, but not too flow.)

O^RENDER thanks to God above,
 The fountain of eternal love;
 Whose mercy firm, thro' ages past
 Has stood, and shall for ever last.

Who can His mighty deeds express,
 His deeds so great and numberless?
 What mortal eloquence can raise
 His tribute of immortal praise.

They happy are, and only they,
 Who from His statutes never stray;
 Who know what's right, not only so,
 But always practice what they know.

Extend to me that favour, Lord,
 Thou to the righteous dost afford;
 When Thou return'st to set them free,
 Let Thy salvation visit me.

Cannon

Evening hymn

Psalms 29th and 106th

34

The musical score is written for a two-part setting, likely for organ or piano. It consists of three systems of music, each with a treble and bass staff joined by a brace. The key signature is D major (two sharps) and the time signature is common time (C). The first system is labeled 'Cannon' and the third system is labeled 'Interlude'. The second system is unlabeled but continues the musical theme. The notation includes various note values, rests, and fingerings indicated by numbers 3, 4, 5, 6, 7. The score concludes with double bar lines and repeat signs.

35

35 Bilfton

Pfalm 30th and 121st.

The image shows a musical score for two pieces. The first piece, titled "Bilfton", is in 2/4 time and features a melody in the treble clef and a bass line in the bass clef. The bass line includes several figured bass notations: 6 8, 6 6, 6 4 3, 6 4 3, 6, 6, 6, 6, 6, 4 3. The second piece, titled "Interlude", is also in 2/4 time and consists of a single melodic line in the treble clef. The score is written on three systems of staves.

P S A L M XXX.

*Ver. 1, 2, 3, 4, 12.**(Rather slow, and loud.)*

THY praise, O Lord, we celebrate,
 Who didst Thy pow'r employ,
 To raise us up, and give us hope
 Of everlasting joy.

(Soft.)

Our souls from death Thou hast retriev'd,
 And quite dispell'd our fear!
 Our voices, when to Thee we cry,
 Thou dost vouchsafe to hear.

(Loud.)

To Thee shall therefore all the world
 With songs of praise repair;
 With us commemorate Thy truth
 And providential care.

For favours past, we'll gladly sing
 Thy praise in grateful verse;
 And, as Thy mercies endless are,
 Thy endless praise rehearse.

F

P S A L M CXXI.

(Rather slow, and soft.)

TO Heav'n I lift my waiting eyes,
 From thence expecting aid,
 From Him, who there hath fix'd His seat,
 Who heav'n and earth hath made.

Be still, my soul, in safety rest,
 Thy Guardian will not sleep;
 His watchful, never-failing care,
 Will thee in safety keep.

Beneath th' Almighty's shelt'ring wings,
 Thou shalt securely rest;
 Where neither sun shall scorch by day,
 Nor moon by night molest.

From num'rous accidental ills
 Thy God will thee defend;
 And will thro' life conduct thee safe
 Unto thy journey's end.

P S A L M XXXIII.

Ver. 1, 2, 4, 18.

(Loud, and cheerful.)

LET all the just to God, with joy,
Their cheerful voices raise;
For well the righteous it becomes
To sing glad songs of praise.

Let all the pow'rs that men can raise,
In joyful concert meet;
And new-made songs of loud applause
The harmony complete.

For faithful is the word of God,
His works with truth abound.
He justice loves, and all the earth
Is with His goodness crown'd.

The Lord does those who in Him trust
Behold with gracious eyes;
His mercy frees their souls from death,
And all their wants supplies.

P S A L M XCVIII.

(Loud, and cheerful.)

OSING to God a new-made song,
Who wond'rous things has done;
With His right hand, and holy arm,
The conquest he has won.

The Lord has, thro' th' astonish'd world,
Display'd his saving might;
And made his righteous acts appear
In all the heathen's sight.

Let therefore earth's inhabitants
Their cheerful voices raise;
And all, with universal joy,
Resound their Saviour's praise.

Your instrumental harmony
Into the concert bring;
Let all the pow'rs of music join
To praise th' Almighty King.

P S A L M CXLVII.

Ver. 1, 3, 5, 11.

(Loud, and cheerful.)

OPRAISE the Lord with hymns of joy,
And celebrate his fame:
For pleasant, good, and comely 'tis
To praise his holy name.

He guides the planets as they roll,
Their course and order knows;
In man, He heals th' afflicted soul,
And all its wounds can close.

Supreme in pow'r, immensely great,
His wisdom has no bound;
The meek he raises up, but throws
The wicked to the ground.

To all who fear His holy name,
His mercy does extend;
Who, trusting in his boundless grace,
On him alone depend.

* C. 111

Soulbury

Psalms 33^d 98th and 147th

36

J. Grefham

First system of musical notation for Psalm 33^d, 98th, and 147th. The notation is in G major (one sharp) and 3/4 time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. Fingering numbers (6, 5, 4, 3, 8, 6) are written below the bass staff notes.

Second system of musical notation for Psalm 33^d, 98th, and 147th. The notation continues the melody and accompaniment from the first system. Fingering numbers (6, 5, 4, 3, 6, 6, 5, 4, 3, 6, 6, 5, 4, 3) are written below the bass staff notes.

Interlude

Interlude section of musical notation. The notation is in G major (one sharp) and 3/4 time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. Fingering numbers (6, 6, 6, 6, 6, 6, 5, 4, 3) are written below the bass staff notes.

37

Croydon

Psalms 34th and 119th

The musical score is written for a piano, featuring a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#), and the time signature is 3/2. The first system, titled 'Croydon', consists of two measures. The second system also consists of two measures. The third system, titled 'Interlude', consists of two measures. The notation includes various note values, rests, and fingerings. The first system has fingerings 5 6 3 6 7 6 in the bass staff. The second system has fingerings 6 6 6 8 6 6 in the bass staff. The third system has fingerings 7 9 6 6 5 3 in the bass staff. The score ends with a double bar line.

5 6 3 6 7 6

6 6 6 8 6 6

7 9 6 6 5 3

Interlude

P S A L M XXXIV.

*Ver. 12, 14, 15, 22.**(Moderately loud, and rather slow.)*

LET them, who length of life desire,
 And prosp'rous days would see,
 From sland'ring language keep their tongues,
 Their lips from falsehood free.

The crooked paths of vice decline,
 And virtue's ways pursue;
 Establish peace where 'tis begun,
 And where 'tis lost, renew.

The Lord from heav'n beholds the just
 With favourable eyes;
 And, when distress'd, His gracious ear
 Is open to their cries.

The Lord preserves the souls of those
 Who on His truth depend;
 To them and their posterity,
 His blessings will descend.

P S A L M CXIX.

*Ver. 114, 133, 144, 175.**(Moderately loud, and rather slow.)*

MY hiding-place, my refuge, tow'r,
 And shield, art Thou, O Lord:
 I firmly anchor all my hope
 On thy unerring word.

Directed by Thy heav'nly word:
 Let all my footsteps be;
 And let not sin of any kind
 Dominion have of me.

Eternal and unerring rules
 Thy testimonies give:
 Teach me the wisdom that will make
 My soul for ever live.

Prolong my life, that I may sing
 My great Restorer's praise;
 Whose mercy, from the depth of woe,
 My fainting soul will raise.

P S A L M XXXVI.

Ver. 5.

(*Loud, and rather slow.*)

O LORD, Thy mercy, our sure hope,
Above the heav'nly orb ascends;
Thy sacred truth's unmeasur'd scope,
Beyond the sky, that wide expanded arch, ex-
[tends.
Thy justice, like the hills, remains,
Unfathom'd depths Thy judgments are;
Thy providence the world sustains,
All nature shows the whole creation is Thy care.

Since of Thy goodness all partake,
With what assurance should the just
Thy shel't'ring wing their refuge make,
And saints on earth to Thy protection firmly trust.

Such guests shall to Thy courts be led,
To banquet on Thy love's repast,
And drink, as from a fountain's head,
Celestial joys, that to eternity shall last.

P S A L M XCVI.

(*Loud, and cheerful.*

LET ev'ry heart, and ev'ry tongue,
Address the Lord in grateful song;
The great Redeemer's praise resound,
Whose wond'rous love hath sinners with salva-
[tion crown'd.
Declare His works and blefs His name,
From day to day His praise proclaim;
To heathen lands His fame rehearse,
Proclaim aloud His wonders to the universe.

With majesty and honour crown'd,
 What strength and beauty Him furround!
 Ascribe that honour to His name,
 Which God alone from mortal man can justly
 (Rather Soft.) claim.

Let all the trembling world resort :
(*Very Loud.*)
Proclaim aloud JEHOVAH reigns, [tains.
The mighty God ! whose pow'r the universe suf-

✞ The last line of each verse in these two Psalms is lengthened agreeable to the Tune, in order to prevent breaking the Words.

Pfalms. 36th and 96th

38

Ifflington

The musical score is written for a piano in 3/4 time. It consists of three systems of music, each with a treble and bass staff joined by a brace. The first system is titled 'Ifflington'. The second system continues the piece. The third system is titled 'Interlude' and features a more active melody in the treble staff. Fingerings are indicated by numbers 1-5 below the notes. The piece concludes with a double bar line.

System 1 (Ifflington):

- Treble staff: Chords and single notes, ending with a whole note chord.
- Bass staff: Single notes, mostly moving in a stepwise fashion.

System 2:

- Treble staff: Chords and single notes, ending with a whole note chord.
- Bass staff: Single notes, continuing the melodic line.

System 3 (Interlude):

- Treble staff: More active melody with eighth and sixteenth notes.
- Bass staff: Single notes, providing harmonic support.

39

Dublin

Psalms. 41st. and 81st. and Easter Hymn

6 6 6 4 3 6 6 6

6 6 6 5 6 8 6 6 6 5 4 3

Interlude

6 6 6 3

P S A L M XLI.

*Ver. 1, 2, 3, 13.**(Moderately flow, and loud.)*

THE man is blest'd, whose tender care
Relieves the poor distress'd;
When troubles compass him around,
The Lord will give him rest.

The Lord his life, with blessings crown'd,
In safety will prolong;
And disappoint the will of those
Who seek to do him wrong.

(Soft.)

If he, in weak and languid state,
Oppress'd with sickness, lie;
The Lord will easily make his bed
And inward strength supply.

(Loud.)

Let therefore Israel's Lord and God
From age to age be blest'd;
And let the people's glad applause
Be fervently express'd.

G

P S A L M LXXXI.

(Cheerful, and with spirit.)

TO God, our never-failing strength,
With loud applauses sing;
Let ev'ry heart and voice unite
To praise th' Eternal King.

Compose an hymn of praise, and touch
Your instruments of joy;
Let each harmonious pleasing sound
Your grateful skill employ.

Let trumpets in the concert join,
And men their voices raise,
To celebrate the pow'r of God,
On solemn days of praise.

For this a statute was of old
By Jacob's God decreed,
To be with pious care observ'd
By all the faithful seed.

HYMN FOR EASTER DAY.

(Moderately flow, and loud.)

SINCE Christ, our Passover, is slain,
A sacrifice for all;
Let all with thankful hearts agree
To keep the festival.

Not with the heaven, as of old,
Of sin and malice fed;
But with unfeign'd sincerity,
And Truth's unleaven'd bread.

Christ being rais'd by pow'r divine,
And rescu'd from the grave,
Shall die no more; Death shall on Him
No more dominion have.

For us he did vouchsafe to die,
From guilt to set us free;
But now He lives, He lives to God,
To all eternity.

So count yourselves as dead to sin;
But graciously restor'd,
And made henceforth alive to God,
Thro' JESUS CHRIST, our Lord.

P S A L M XLVII.

*Ver. 1, 5, 7, 9.**(Loud, and majestic.)*

TO God, the Lord, your praise advance,
And with triumphant voices sing:
No force the mighty pow'r withstands
Of God, the Universal King.

Ascended is our Lord and King,
His praise proclaim with trumpet's sound;
Let ev'ry soul His praises sing,
Till hills and dales His praise rebound.

Let all your skill in praise be shown
Of Him who all the world commands;
Who sits upon His righteous throne,
And spreads His sway o'er heathen lands.

The nations far remote from hence,
Shall serve the Lord, and spread His fame,
Who is alone our sure defence;
How great and glorious is His name!

P S A L M LXVIII.

*Ver. 4, 5, 6, 19.**(Loud, and majestic.)*

TO God your voice in gladness raise,
JEHOVAH's awful name He bear's;
In Him rejoice, extol His praise,
Who sits above the rolling spheres.

Him, from His empire of the skies,
To this low world compassion draws,
The orphan's claim to patronise,
And judge the injur'd widow's cause.

'Tis God, who, from a foreign soil,
Restore's poor exiles to their home;
Makes captives free, and fruitless toil
To be their proud oppressor's doom.

For mercies, ev'ry day bestow'd,
Be daily His great name ador'd;
Who is our Saviour and our God,
Of life and death the sov'reign Lord.

P S A L M CXVII.

(Loud, and majestic.)

FROM all who dwell below the skies,
Let grateful praise to God arise;
And let the Saviour's name be sung
Through ev'ry land, by ev'ry tongue.

Eternal are Thy mercies, Lord;
Eternal truth attends Thy word;
Thy praise shall sound from shore to shore,
Till suns shall rise and set no more.

GLORIA PATRI.

Praise God, from whom all blessings flow;
Praise Him, all creatures here below;
Praise Him above, ye heav'nly host,
Praise Father, Son, and Holy Ghost.

Psalms. 47th. 68th. and 117th.

40

Banbury

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of three systems, each with a treble and bass staff joined by a brace. The first system contains the first system of music for Psalm 47. The second system contains the first system of music for Psalm 68. The third system contains the first system of music for Psalm 117, which is labeled 'Interlude' in the bass staff. Fingerings are indicated by numbers 1-5 below the notes. The piece concludes with a double bar line.

41

Bexley

Psalms. 48th and 128th

The musical score is written for a piano in G major (one sharp) and 3/4 time. It consists of three systems of staves. The first system is for the piece 'Bexley'. The second system continues the piece. The third system is for an 'Interlude'. Fingering numbers (1-5) are indicated below the notes in the bass staff of each system. The score ends with a double bar line in the final measure of the Interlude.

Interlude

P S A L M XLVIII.

*Ver. 1, 10, 11, 14.**(Loud, and cheerful.)*

THE Lord, the only God, is great;
And greatly to be prais'd;
In Heav'n, above the vaulted sky,
His sacred throne is rais'd.

According to His sov'reign name,
His praise thro' earth extends;
His pow'rful arm, as justice guides,
Chastises or defends.

Let all the earth with joy rebound,
Her children all be taught,
In songs His mercies to extol,
Who our deliv'rance wrought.

This God is ours, and will be ours,
While we in him confide;
He now preserves us, and we trust
Till death will be our guide.

P S A L M CXXVIII.

(Moderately loud, and not too slow.)

THE man is blest'd who fears the Lord;
And fervent worship pays;
Who keeps his steps confin'd with care
To God's appointed ways.

He shall upon the sweet returns
Of his own labour feed;
Without dependence live, and see
His wishes all succeed.

Who fears the Lord, shall prosper thus,
For him the Lord will bless,
And grant him all his days to see
His family's success.

He shall live on till heirs from him
Descend with vast increase;
And, in his future prospect blest'd,
Shall leave the world in peace.

P S A L M LXII.

*Ver. 1, 7, 8, 11.**(Moderately loud, and rather slow.)*

OUR souls for help on God rely,
 From whom our health and safety flow;
 The Lord, our rock, will strength supply,
 And save us from eternal woe.

He does His saving health dispense,
 And flowing blessings daily send;
 He is our fortress and defence,
 On him our souls shall still depend.

In Him, ye people, always trust,
 Before His throne pour forth your hearts;
 For God, the merciful and just,
 His timely aid to man imparts.

The Lord hath oft His will express'd,
 And we this truth have fully known,
 To be of boundless pow'r possess'd
 Belongs of right to God alone.

P S A L M CIII.

(Loud, and rather slow.)

LET us, inspired with sacred love,
 God's holy name for ever blefs;
 Of all His mercies mindful prove,
 And gratefully our thanks express.
(Soft.)

'Tis He who all our sins forgives,
 And, after sickness, makes us sound;
 From sin and death our souls retrieves,
 By Him we are with mercy crown'd.
(Loud.)

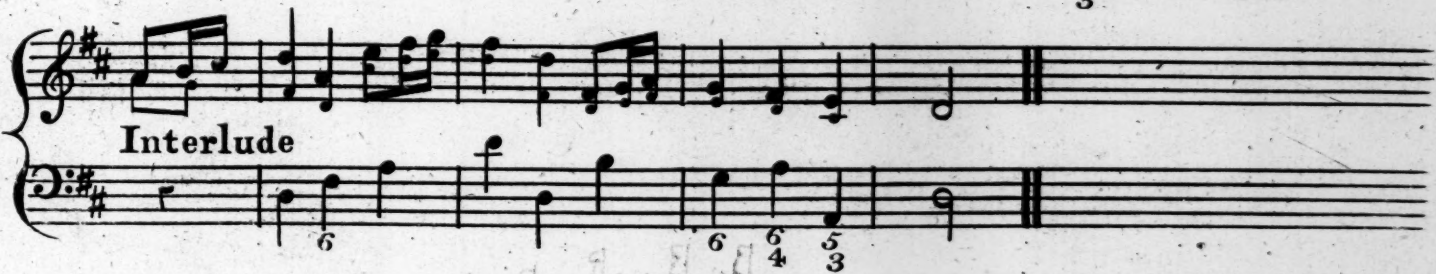
As high as heav'n its arch extends
 Above this little spot of clay,
 So much His boundless love transcends
 The small respects that we can pay.

As far as 'tis from east to west,
 So far He does our sins remove;
 And, with a father's tender breast,
 Doth such as fear Him ever love.

T. III
Newton

*** Psalms. 62. and 103.^d

42



43

Colchester

Psalms. 66th and 135th

Interlude



P S A L M LXVI.

*Ver. 1, 4, 19, 20.**(Loud, and cheerful.)*

LET all mankind with grateful joy,
 To God their voices raise,
 Sing psalms in honour of His name,
 And spread His glorious praise.

Thro' all the earth, the nations round
 Shall Him their God confess;
 And with glad hymns their awful sense
 Of His great name express.

(Soft.)

Our God to us whene'er we cry
 His gracious audience bends;
 And to the voice of our requests
 With tender love attends.

(Loud.)

Then blest'd for ever be the Lord,
 Who never, when we pray,
 With-holds His mercy from our Souls,
 Nor turns His face away.

H

P S A L M CXXXV.

*Ver. 1, 2, 20, 21.**(Loud, and cheerful.)*

O PRAISE the Lord with one consent,
 And magnify His name;
 Let all the servants of the Lord
 His worthy praise proclaim.

O praise him ye that round His throne
 Attend with constant care;
 And those who to His church on earth,
 With humble zeal repair.

Their sense of His unbounded love,
 Let all mankind express;
 And let all those that fear the Lord,
 His name and mercies bless.

Let us, with thanks, His wond'rous works
 Within His courts proclaim:
 Let all the world with one consent
 Exalt His holy name,

P S A L M LXVII.

*Ver. 1, 2, 3, 4, 7.**(Rather soft, and not too quick.)*

To bless the Christian race,
In mercy, Lord, incline ;
And cause the brightness of Thy face
On ev'ry soul to shine.

That so Thy wond'rous way
May thro' the world be known ;
While distant lands their tribute pay,
And thy salvation own.

(Very Loud.)

Let various nations join
To celebrate Thy fame ;
Let all the world, O Lord, combine
To praise Thy glorious name.

Let them rejoice and sing,
With reverential mirth ;
For Thou, the righteous Judge and King,
Dost govern all the earth.

P S A L M CXXX.

*Ver. 5.**(Slow, and tenderly.)*

Our souls with patience wait
For Thee, the living Lord :
Our hopes are on Thy promise built,
Thy never-failing word.

Our longing eyes look out
For Thy enliv'ning ray ;
As duly as the morning watch
To spy the dawning day.

O let us trust in God,
No bounds His mercy knows ;
The plenteous source and spring from whence
Eternal succour flows,

(No interlude.)

Whose friendly streams to us
Supplies in want convey ;
A healing spring, a spring to cleanse
And wash our guilt away.

HYMN FOR WHITSUNDAY.

(Moderately slow, and rather soft.)

Come, Holy Spirit, come ;
Let Thy bright beams arise ;
Dispel the sorrow from our minds,
The darkness from our eyes.

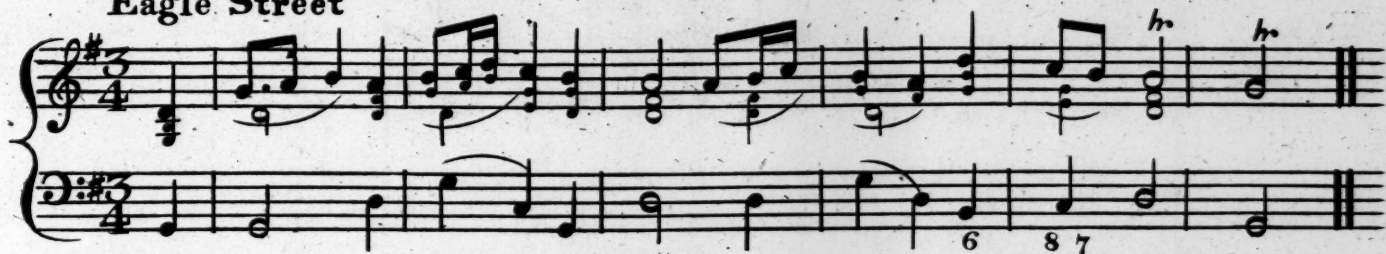
Cheer each desponding heart
With visitation sweet ;
Give us to pray with humble hope,
At our Redeemer's feet.

Revive our drooping faith,
Our doubts and fears remove ;
And kindle in our breasts the flame
Of never-dying love.

Convince us of our sin,
Then lead to JESU's blood ;
And to our wond'ring view reveal
The secret love of God.

'Tis thine to cleanse the heart,
T'illuminate the soul ;
To pour fresh life on ev'ry part,
And new-create the whole.

Eagle Street Psalms. 67th. and 130th. and Hymn for Whitfunday 44



45

Nantwich

Psalms. 89th. and 112th. and Occasional Hymn

6 6 5 9 8 6 5 8^{va}

6 5 9 3 6 4 6 5 7 6 6 5 6 6 3 6 3

Loud Interlude

9 8 6 6 6 5 9 8 6 6 6 5

4 3 4 3 4 3 4 3 4 3 4 3

P S A L M LXXXIX.

(Ver. 1, 2, 5, 13.)

(Loud, and rather slow.)

THY mercies, Lord, shall be our song,
 Our souls on them shall ever dwell;
 To children yet unborn, our tongues
 (Soft.) Thy never-failing truth shall tell.
 (Loud.) Thy never-failing, &c.

We now affirm, and will maintain,
 Thy mercy shall for ever last.
 Thy truth, that does the heav'ns sustain,
 (Soft.) Like them, shall stand for ever fast.
 (Loud.) Like them, &c.

For such stupendous truth and love,
 Both heav'n and earth just praises owe,
 By choirs of angels sung above,
 (Soft.) And by assembl'd saints below.
 (Loud.) And by, &c.

Thy arm is mighty, strong Thy hand,
 Yet, Lord, Thou dost with justice reign;
 Possess'd of absolute command,
 (Soft.) Thou truth and mercy dost maintain.
 (Loud.) Thou truth, &c.

P S A L M CXII.

(Loud, and rather slow.)

THAT man is blest who stands in awe
 Of God, and loves His sacred law;
 His seed on earth shall be renown'd,
 (Soft.) And with successive honours crown'd.
 (Loud.) And with, &c.

His house, the seat of wealth, shall be
 An inexhausted treasury:
 His justice, free from all decay,
 (Soft.) Shall blessings to his heirs convey.
 (Loud.) Shall blessings, &c.

The soul that's fill'd with virtue's light,
 Shines brightest in affliction's night:
 To pity the distress'd inclin'd,
 (Soft.) As well as just to all mankind.
 (Loud.) As well as, &c.

And, tho' beset with dangers round,
 Unmov'd shall he maintain his ground:
 The sweet remembrance of the just
 (Soft.) Shall flourish when he sleeps in dust.
 (Loud.) Shall flourish, &c.

OCCASIONAL HYMN.

(Loud, and rather slow.)

O God, how endless is Thy love!
 Thy gifts are ev'ry ev'ning new;
 And morning mercies from above,
 (Soft.) Descend on us like early dew.
 (Loud.) Descend, &c.

Thou spread'st the curtain of the night,
 Great Guardian of our sleeping hours;
 Thy sov'reign word restores the light,
 (Soft.) And quickens all our drowsy pow'rs.
 (Loud.) And quickens, &c.

Our pow'rs we yield to Thy command,
 To Thee we consecrate our days;
 Perpetual blessings from thy hand,
 (Soft.) Demand perpetual songs of praise.
 (Loud.) Demand, &c.

P S A L M XC.

Ver. 3, 5, 9, 12.

(Slow, and solemn.)

THOU turnest man, O Lord, to dust,
From which he first was made;
And, when Thou speak'st the word "Return,"
Thy voice must be obey'd.

In youth, we flourish like the grass
Which feels the morning beams;
In age, worn out and weak, we fall,
And vanish hence as dreams.

Beneath Thy anger's sad effects,
Our drooping days we spend;
Our unregarded years break off,
Like tales that quickly end.

So teach us, Lord, to spend our days,
And life's short date to mind:
That, while on earth, to wisdom true,
Our hearts may be inclin'd.

** C III*
Crowle

Pfalm 90th

46

Handwritten musical score for Psalm 90th, featuring a 'Crowle' section and an 'Interlude' section. The score is written on six staves in G major (one sharp) and 3/2 time. The first four staves are grouped by a brace on the left. The first two staves contain the 'Crowle' section, and the next two staves contain the 'Interlude' section. The last two staves are also grouped by a brace on the left. The music consists of chords and single notes, with many notes marked with fingerings (6, 5, 4, 3, 2) and accidentals (sharps and naturals). The piece ends with a double bar line on the sixth staff.

47 Sheldon

Psalms 92^d and 133^d

The musical score is written for piano and consists of three systems. The first system has two staves. The upper staff contains a melody with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and eighth notes. The second system continues this musical theme. The third system is labeled 'Interlude' and features a simpler harmonic progression on two staves. The key signature is G major (one sharp) and the time signature is 3/2. Fingerings are indicated by numbers 1-5 below the notes.

8 6 8 6 5 6 6 4 3 6 6 6 3 6 6 4 3

Interlude

6 6 4 3

P S A L M XCII.

(Loud, and cheerful.)

How good and pleasant must it be
To thank the Lord most high;
And with repeated hymns of praise,
His name to magnify!

With ev'ry morning's early dawn
His goodness to relate;
And, of His constant truth, each night,
The glad effects repeat.

To sounding instruments we'll sing
In harmony combin'd;
And join the organ's solemn sound,
For sacred use design'd.

For thro' Thy wond'rous works, O Lord,
Thou mak'st our hearts rejoice;
The thoughts of them shall make us glad,
And sing with cheerful voice.

P S A L M CXXXIII.

(Moderately loud, and not too slow.)

How good and pleasant are the liv-
Of brethren who agree,
Who live in love, as well becomes
The friends of piety.

Such love is like the sacred oil,
Which, pour'd on Aaron's head,
Ran down his beard, and o'er his robes
Its costly moisture shed.

(Soft.)

As show'rs from heav'n refresh the fields,
And fruitfulness distil,
And as the kindly dews descend
On ev'ry fruitful hill;

(Loud.—No interlude.)

So God to those whose righteous hearts
With friendship thus abound,
Has firmly promis'd length of days,
With constant blessings crown'd.

P S A L M XCV.

(Loud, and cheerful.)

COME loud praises let us sing,
 In thanks to our Almighty King;
 For we our voices high should raise,
 When our salvation's Rock we praise.

Now in His presence, let us haste
 To thank Him for His favours past;
 To Him address in joyful songs,
 The praise that to His name belongs.

For God the Lord, enthron'd in state,
 Unrivall'd rules, in glory great:
 The spacious earth is in His hand,
 The sea He made, and does command.

'O let us to His courts repair,
 And bow with adoration there,
 Upon our knees, devoutly fall,
 And on the Lord, our Maker, call.

P S A L M CXI.

*Ver. 3.**(Loud, and not too slow.)*

GOD's works are all of matchless fame,
 And univerfal glory claim;
 His truth, confirmed thro' ages past,
 Shall to eternal ages last.

By precepts God hath us enjoin'd
 To keep his wond'rous works in mind;
 And to posterity record,
 That good and gracious is the Lord.

His bounty, like a flowing tide,
 Hath all His servants' wants supplied:
 His mercy is for ever sure,
 And will, till time shall end, endure.

Just are the dealings of His hands,
 Immutable are His commands;
 By truth and equity sustain'd,
 And for eternal rules ordain'd.

Psalms 95th and 111th

48

Bramcoate

The musical score is written for a keyboard instrument in D major (two sharps) and 4/4 time. It consists of two main sections: 'Bramcoate' and 'Interlude'.

The 'Bramcoate' section is divided into two systems of two staves each. The first system has a treble staff with a key signature of two sharps and a common time signature. The bass staff has a key signature of two sharps and a common time signature. The second system also has a treble staff with a key signature of two sharps and a common time signature, and a bass staff with a key signature of two sharps and a common time signature. The 'Interlude' section is a single system of two staves, with a treble staff in D major and a bass staff in D major.

Handwritten numbers (fingerings) are present below the bass staff of the 'Bramcoate' section and below the bass staff of the 'Interlude' section. These numbers are: 6, 6, 5, 6, 6, 6, #, 6, 6, 7, 6, 4, 3.

49 Savoy.

Pfalm 100th

The musical score is written for piano and consists of three systems. Each system has a treble and a bass staff joined by a brace. The key signature is two sharps (F# and C#), and the time signature is common time (C). The first system includes fingerings 6, 8, and 7 in the bass staff. The second system includes fingerings 6, 5, 8, 7, 6, and 8, 7 in the bass staff. The third system is labeled 'Interlude' and includes fingerings 6, 4, and 3 in the bass staff. The notation includes various note values, rests, and dynamic markings.

PSALM C.

(Loud, and moderately slow.)

YE people all, on earth who dwell,
Sing to the Lord with cheerful voice:
Serve Him with fear, His mercies tell,
Come ye before Him, and rejoice.

(Soft)

For know, the Lord is God alone;
Know, that from Him we all proceed:
He made, He claims us for His own,
The sheep that in His pasture feed.

(Loud.)

O enter then His gates with praise;
Approach His courts with holy joy;
Your hearts with warm devotion raise;
Your tongues in grateful hymns employ.

For God is gracious, just, and good,
His mercy is for ever sure:
His truth at all times firmly stood,
And shall from age to age endure.

P S A L M CIV.

*Ver. 1, 2, 3, 7.**(With spirit.)*

BLESS God, O my soul, rejoice in His name ;
 O Lord, let my voice Thy greatness proclaim ;
 Surpassing in glory, dominion, and might,
 Thy throne is the heaven, Thy robe is the light.

The sky we behold a curtain display'd,
 The chambers of heav'n on waters are laid ;
 The clouds are a chariot Thy glory to bear,
 On winds Thou art wafted, Thou ridest on air.

Thy will is perform'd by angels on high ;
 As rapid as fire Thy ministers fly :
 The earth on its basis is firmly sustain'd,
 And fix'd in the station Thy wisdom ordain'd.

* Descending on hills clouds plenteousness pour,
 All nature revives, earth smiles in the show'r ;
 A garment of verdure apparels the plain,
 Fruits swell in the garden, fields wave with their
 grain.

* This last Verse should be omitted, when it is not applicable to the Season.

P S A L M CXLIX.

(Loud, and cheerful.)

O PRAISE ye the Lord, prepare your glad
 voice,
 His praise in the great assembly to sing ;
 In God, our Creator, now let us rejoice,
 Ye children of Sion, be glad in your King.

Let us in our mirth extol His great name,
 With voices of joy His praises express,
 Whose love condescended mankind to redeem,
 And with His salvation the humble to bless.

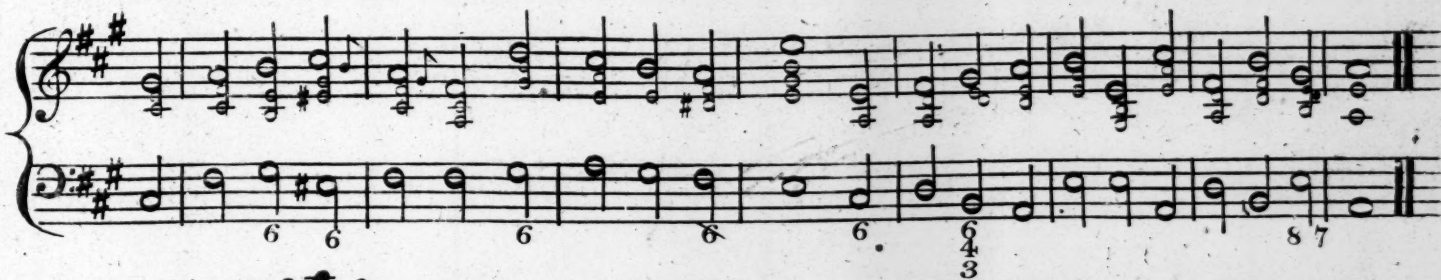
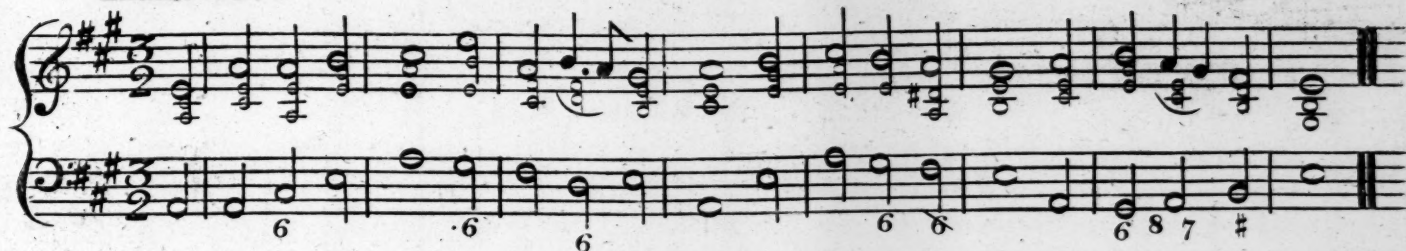
GLORIA PATRI.

By angels, and men, of ev'ry degree,
 All glory, and praise, and thanks be address'd,
 As 'twas from beginning and ever shall be,
 To God in three persons, one God ever
 blest'd.

Psalms 104 and 149th.

Hanover.

50



51

Henley

Psalms 108th and 145th

The musical score is written for piano and consists of three systems. Each system has a treble and a bass staff joined by a brace. The key signature is one flat (B-flat) and the time signature is 3/4. The first system contains two measures of music. The second system contains two measures of music. The third system is labeled "Interlude" and contains two measures of music. Fingering numbers (1-5) are written below the notes in the bass staff of the first two systems. The word "Interlude" is written below the first staff of the third system.

6 6 5 6 6 6 4 3

6 6 6 6 6 4 8 7 6 4 3

Interlude

6 6 3

P S A L M CVIII.

(Loud, and cheerful.)

O God, our hearts are fully bent
To magnify Thy name;
Our tongues, with cheerful songs of praise,
Shall celebrate Thy fame.

Because Thy mercy's boundless height
The highest heav'n transcends,
And far beyond th' aspiring clouds
Thy faithful truth extends.

Be Thou, O God, exalted high
Above the starry frame;
And let the world, with one consent,
Confess Thy glorious name.

Then all Thy faithful people Thee
Their Saviour shall declare;
And Thou Thy servants wilt defend,
And hear their humble prayer.

K

P S A L M CXLV.

(Loud, and cheerful.)

W E Thee extol, O God and King,
Thy endless praise proclaim;
This tribute daily we will bring,
And ever bless Thy name.

Thou, Lord, beyond compare art great,
And highly to be prais'd;
Thy greatness is, with boundless height,
Above our knowledge rais'd.

Renown'd for mighty acts, Thy fame
To future time extends;
From age to age Thy glorious name
Successively descends.

While we Thy glory and renown,
And wond'rous works express;
The world with us Thy might shall own,
And majesty confess.

Thy

P S A L M CXIII.

(Cheerful, but not too fast.)

YE people all who serve the Lord,
O praise your God with one accord,
For ever blessed be his name;
Where'er the circling sun displays
His rising beams or setting rays,
His noble acts aloud proclaim.

His mercy, equal to His might,
Vouchsafes on earth to bend His sight;
Of matchless pow'r and strength is He:
He through the world extends his sway;
The regions of eternal day
The brightness of His glory see.

He bows His gracious head to view
What the bright hosts of heav'n pursue,
Yet turns His eye to earthly things:
His sov'reign hand exalts the poor,
He takes the needy from the door,
And sets them in the courts of kings.

Martin's Lane

Pfalm 113th

52

6 6 4 3 6 4 3 7 6 5 7 6 6 5

6 6 4 8 7 6 4 8 7 6 5 5 6

Interlude

6 6 6 4 3 7 6 4 7 6 4 3

53 Dunstable

Pfalm 136th

W. Grefham

The musical score is written for a single melodic line on a treble clef staff, with a bass clef staff below it for fingerings. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into three systems, each with a treble staff and a bass staff. The first system contains the first 12 measures of the piece. The second system contains the next 12 measures. The third system contains the final 12 measures, including an interlude. Fingerings are indicated by numbers 1-5 below the notes. The interlude is marked with a double bar line and a repeat sign.

6 4 3 6 4 6 6 6 5 4 3 7

6 3 4 6 5 4 3 6 4 3 9 8 6 7

Interlude

6 8 7 6 5 6 5 4 3 6 6 6 4 3

P S A L M CXXXVI.

Ver. 1, 4, 6, 25.

(Loud, and moderately quick.)

To God, the mighty Lord,
Your joyful thanks repeat;
To Him due praise afford,
Whose mercies are so great;
For God does prove our constant friend;
His boundless love will never end.

By His almighty hand
Amazing works are wrought;
The heav'ns by His command
Were to perfection brought.
Who still does prove, &c.

He spread the ocean round
About the spacious land;
And made the rising ground
Above the waters stand:
And still does prove, &c.

He does the food supply
On which all creatures live:
To God, who reigns on high,
Eternal praises give;
Who still does prove our constant friend,
Whose boundless love will never end.

P S A L M CXLVIII.

(Cheerful, but majestic.)

LET ev'ry creature join
To praise th' eternal God;
Ye heav'nly hosts, the song begin,
And sound his name abroad.
Praise ye the Lord, Hallelujah,
Praise ye the Lord, Hallelujah,
Hallelujah, Hallelujah, Hallelujah,
(Very Slow.)
Praise ye the Lord.

Thou sun with golden beams,
And moon with paler rays;
Ye starry lights, ye twinkling flames,
Display your Maker's praise.
Praise ye the Lord, Hallelujah, &c.

He built those worlds above,
And fix'd their wond'rous frame;
By His command they stand or move,
And ever speak His name.
Praise ye the Lord, Hallelujah, &c.

Silver Street

Pfalm 148th

54

The musical score is written for a grand piano, consisting of three systems of staves. The first system contains the first two measures of the piece. The second system contains measures three through six, with dynamic markings 'soft', 'Loud', 'Soft', and 'Loud' above the treble staff. The third system contains measures seven through ten, with the marking 'very Slow' above the treble staff and the word 'Interlude' centered between measures eight and nine. Fingerings are indicated by numbers 1-5 below the notes. Ornaments, specifically mordents, are placed above the final notes of measures four, six, and ten. The key signature has one sharp (F#), and the time signature is common time (C).

6 6 6 4 # 6 5 6

6 5 6 7 6 6

soft Loud Soft Loud

gves gves

very Slow Interlude

7 6 6 6 6 6 6 4 3

55 Bristol

Good in #
Hymn

for Christmas Day

C.M.

The musical score is written for piano and voice. It consists of three systems of staves. The first system shows the piano introduction and the first vocal line. The second system continues the vocal line with the lyrics "Soft Jesus the Son of God is born". The third system shows the piano interlude and the final vocal line. The score includes various performance markings such as "Loud", "Soft", and "Loud". Fingering numbers are provided for the piano parts. Handwritten notes and corrections are visible throughout the score.

Good in #
in #

Soft

Soft

Loud

Soft

Loud

Jesus the Son of God is born

Interlude

HYMN FOR CHRISTMAS DAY.

(Loud, and cheerful.)

I.

LIFT up your heads in joyful hope
Salute the happy morn:

(Soft.) Salute, &c.

(Loud.) Each heavenly pow'r proclaims the glad hour,

(Soft.) Lo JESUS, the Saviour is born!

(Loud.) Lo JESUS, &c.

II.

(Loud.) All glory be to God on high,

To Him all praise is due;

(Soft.) To Him, &c.

(Loud.) The promise is seal'd, the Saviour's reveal'd,

(Soft.) And proves that the record is true.

(Loud.) And proves, &c.

III.

(Loud.) Let joy around, like rivers flow,

Flow on, and still increase;

(Soft.) Flow on, &c. [birth,

(Loud.) Spread o'er the glad earth at JESUS His

(Soft.) For heaven and earth are at peace.

(Loud.) For heaven, &c.

L

IV.

(Loud.) Good will from heav'n is kindly shown

To Adam's helpless race;

(Soft.) To Adam's, &c.

(Loud.) MESSIAH is come to ransom his own,

(Soft.) To save them by infinite grace.

(Loud.) To save them, &c.

V.

(Loud.) Then let us join the heav'ns above,

Where hymning Seraphs sing;

(Soft.) Where hymning, &c.

(Loud.) Join all the glad pow'rs, for their Lord is ours,

(Soft.) Our Prophet, our Priest, and our King.

(Loud.) Our Prophet, &c.

HYMN FOR CHRISTMAS DAY.

(Loud, and cheerful.)

HARK! the herald angels sing,
Glory to the new-born King!
Peace on earth, and mercy mild,
God and sinners reconcil'd.

Joyful all ye nations rise,
Join the triumphs of the skies;
With th'angelic host proclaim,
Christ is born in Bethlehem.

Veil'd in flesh the Godhead see;
Hail th'incarnate Deity!
Hail the heav'n-born Prince of Peace;
Hail the Sun of Righteousness.

(Soft.)

Mild He lays His glory by,
Born, that man no more may die;
Born, to raise the sons of earth,
Born, to give them second birth.

(Loud.)

Hark! the herald angels sing,
Glory to the new-born King!
Peace on earth, and mercy mild,
God and sinners reconcil'd.

Plymouth

Hymn

for Christmas Day

56



57 Soulbury

Hymns for Christmas Day. and Easter Day.

6 4 5 3 6 6 6 4 3 8 6

6 4 5 3 6 6 6 4 5 3 6 6 4 5 3

Interlude

6 6 6 6 6 4 3

HYMN FOR CHRISTMAS DAY.

(Moderately loud, and not too slow.)

WHILE shepherds watch'd their flocks by
 Reclining on the ground; [night,
 The angel of the Lord came down,
 And glory shone around.

Fear not, said He, (for mighty dread
 Had seiz'd their troubled mind;)
 Glad tidings of great joy I bring
 To you and all mankind.

To you, this day in David's town,
 Is born, of David's line,
 A SAVIOUR, who is CHRIST the LORD,
 And this shall be the sign.

There shall you find the heav'nly babe,
 To human view display'd,
 But meanly wrapp'd in swaddling clothes,
 And in a manger laid.

(Very Loud.)

All glory be to God on high,
 Who sends on earth His peace,
 Good will is shown from God to man,
 To last when time shall cease.

HYMN FOR EASTER DAY.

(Moderately loud, and not too slow.)

CHRIST from the dead is rais'd, and made
 The first-fruits of the tomb;
 For as by man came death, by man
 Did resurrection come.

For, as in Adam all Mankind
 Did guilt and death derive;
 So, by the righteousness of CHRIST
 Shall all be made alive.

If then ye risen are with Christ,
 Seek only heav'nly things,
 For Christ at God's right hand is set,
 Above all earthly kings.

(Very Loud.)

To Father, Son, and Holy Ghost,
 The co-eternal three,
 The highest praise, and humblest thanks,
 Both now and ever be.

HYMN FOR GOOD FRIDAY.

(Slow, and solemn.—Soft.)

WHEN deep in sorrow and distress,
We wretched sinners lay,
With scarce a cheerful beam of hope,
Or spark of glimm'ring day.

With pitying eyes, the Prince of Peace
Beheld our helpless grief;
He saw, and, O amazing love!
He came to our relief.

Down from His blessed seat above,
With joyful haste he fled,
For our redemption suffer'd death,
And dwelt among the dead.

(Quicker, and Loud.)

Oh! for this love, let rocks and hills
Their lasting silence break;
And all harmonious human tongues
The Saviour's praises speak.

Ye angels, aid our grateful joys,
Strike all your harps of gold;
But when you raise your highest notes,
His love can ne'er be told.

FUNERAL HYMN.

(Slow, and solemn.—Rather soft.)

BLEST are the Dead who die in CHRIST,
They from their labour rest:
From Death they'll rise triumphantly,
And be for ever blest'd.

Though Death our bodies shall destroy,
And none his life shall save,
Yet shall we rise and say, "Where is
"Thy victory, O Grave?"

Grant, Lord, when we resign our breath,
We may from hell be free;
Because in death Thy Holy One
Did no corruption see.

To us the paths of life display,
That to Thy presence lead;
Where pleasures are for ever more,
And joys which never fade.

FUNERAL HYMN.

(Slow, and solemn.—Rather soft.)

How happy are the souls above,
From sin and sorrow free!
With JESUS, they are now at rest,
And all His glory see.

O worthy Lamb, aloud they cry,
That brought us here to God:
In ceaseless hymns of praise they sing
The merit of His blood.

With wond'ring joy they recollect
Their fears and dangers past;
And bless the wisdom, pow'r, and love,
Which brought them safe at last.

Lord, let the merit of Thy death
To us be likewise giv'n;
That we with them may sing Thy praise
Through all the courts of Heav'n.

Brunswick

Good Friday. and two Funeral Hymns

58

Handwritten musical notation for two pieces. The first piece, 'Brunswick', is in G major (one sharp) and 3/4 time. It consists of two systems of grand staves. The first system has a treble staff with a key signature change from one sharp to two sharps (F#) and a bass staff with fingerings 6, 6, 3, 4, 6, 6, 4, 3. The second system has a treble staff with a key signature change from two sharps to one sharp (F#) and a bass staff with fingerings 6, 6, 5, 4, 3, 6, 6, 6, 5, 4, 3, 6, 6. The second piece, 'Interlude', is in G major and 3/4 time, consisting of one system of grand staves. The treble staff has a key signature change from one sharp to two sharps (F#). The bass staff has fingerings 6, 6, 6, 4, 3. The notation is handwritten and includes various musical symbols such as notes, rests, and bar lines.

59 Nottingham

Easter Hymn

W: Grefham

6 6 5 6 6 6 5 6 6 6 5 6 6 6 5 6 6

4 3 6 6 4 3 6 6 4 3 6 6 4 3 6 6

Interlude

6 5 6 6 6 5 6 6 6 3 6 7 6 6 6

4 3 6 6 4 3 6 6 4 3 6 7 6 6 6

Interlude

6 4 8ves 7 9 6 8 6 7 3 6 5 6 6 5 4 3

HYMN FOR EASTER DAY.

(Soft and Slow.)

HERE'S love and grief beyond degree!
The Lord of glory dies for men!
But lo! what sudden joys we see,
The blessed JESUS lives again.

(Loud and with spirit.)

The rising God forfakes the tomb!
In vain the tomb forbids His rise;
Cherubic Legions guard Him home,
And shout Him welcome to the skies.

(Rather Soft.)

O then let us rejoice and tell
How high our great Deliv'rer reigns;
Sing how he vanquish'd Death and Hell,
And bound our mortal foe in chains.

(Loud and with spirit.)

O, live for ever, heav'nly King,
Whose pow'r and mercy join'd to save!
Where's now, O Death, thy mortal sting?
And where's thy vict'ry, boasting grave?

HYMN FOR EASTER DAY.

(Loud, and not too fast.)

J^ESUS CHRIST is ris'n to day, Hallelujah.
Our triumphant holiday. Hallelujah.
Who so meekly on the cross Hallelujah.
Suffer'd to redeem our loss. Hallelujah.

Hymns of praises let us sing, Hallelujah.
Unto CHRIST our heav'nly King, Hallelujah.
Who endur'd both cross and grave, Hallelujah.
Sinners to redeem and save. Hallelujah.

But the pains which he endur'd, Hallelujah.
Our salvation have procur'd. Hallelujah.
Now he reigns eternal King, Hallelujah.
Where the angels ever sing. Hallelujah.

Salisbury

Easter Hymn

60

The musical score is written for piano and features three systems of music. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The first system is the main melody, with the bass staff providing a harmonic accompaniment. The second system continues the melody and accompaniment. The third system is labeled 'Interlude' and features a more active bass line. Fingerings are indicated by numbers 1-5 below the notes. The score concludes with a double bar line.

Salisbury

Interlude

61 Denmark

‡ Psalm 100th Before Jehovah's awful Throne

Majestic

Before Je-ho-vah's

awful Throne ye Nations bow with fa-cred Joy Know that the Lord is God a--

-- lone, He can cre--ate and can de--stroy, He can cre ate - and can de-destroy.

‡ The final Notes may be performed as a Second

Soft and Slow

Before Jehovah's awful Throne.

62

His fov'reign Pow'r with-out our Aid, made us of Clay and form'd us Men; and

6 6 6 5 7 6 5 6 5 6 7

when like wand'ring Sheep we stray'd, He brought us to His Fold again, He brought us

5 4 6 9 8 7 6 5 6 7 6 6 6 3 6

Loud and Majestic

to his Fold a--gain. We'll croud his Gates with thank ful Songs, and high as

6 6 5 6 6 6

Before Jehovah's awful Throne

Heav'n our Voi - - ces raise, and Earth and Earth with her ten - thousand thou - sand tongues, shall

fill His Courts with founding Praise, shall fill his Courts with founding Praise shall fill shall fill his

Courts with found ing Praise. Wide, Wide as the World is his command, Vast as E ternity E

Soft

Soft

Loud

Soft

Loud

Loud

Soft

Soft

8.

6 6 5 3 6 5 3 8ves

